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STATISTICAL MESSAGE OF ENCOURAGEMENT TO TEACHERS OF SPEECH

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RECENTLY I undertook a survey of speech activities in the high schools of Los Angeles County. The *specific* purpose of the investigation was to discover just what effect the current emphasis upon so-called INTEGRATION in the high schools was having upon speech training; my *general* purpose was to get some first-hand knowledge of the entire speech program in the high schools, in order better to understand the speech-backgrounds of our college freshmen.

Perhaps, for the benefit of any who may be unfamiliar with the integration movement, it might be well briefly to define the term. In its pedagogical sense the word refers to a breaking down of subject barriers and a uniting of courses of study. Usually this unification is built around a "fused course" or "core curriculum" which "contains that knowledge, and those skills, habits, attitudes, and ideals which should be common to all."[1]

Since English is one of the courses most frequently fused into the core curriculum, and since English teachers have been heard to complain that English was in danger of being "fused out of existence," and particularly since English teachers and speech teachers are traditionally closely related in sympathies and interests, I was prompted to wonder if there might be occasion for a similar trepidation on the part of speech teachers. Hence the survey.

My intention at the start was personally to contact each one of the fifty-six high schools in the county. As it developed, by the time I

[1] California Dept. of Education, *Bulletin* No. 6. October 1, 1936.

had visited forty of them I discovered that the point of diminishing returns had been reached: the results were so uniform that further investigation seemed redundant. And, since many of the "visits" necessitated several return trips to get the desired information, I was not sorry to be spared the visits to some of our far-flung county's outlying districts, such as the high school at Catalina Island and those in the borders of the Mojave desert.

The method of survey was that known as controlled interviews. Wherever possible the first interview in each school was with the principal. That individual was requested first to classify his school with respect to the integrated program—i.e., whether *integrated, middle-of-the-road,* or clinging to the traditional *subject-course curriculum,* and second, to state his attitude toward speech training in certain specified particulars to be discussed later in this paper. In all, thirty-two principals subjected themselves to this interrogation, and in three additional instances vice-principals were commissioned to supply the answers to the questions. Five principals were unwilling to classify their schools.

Then, in each school where any considerable degree of integration had been adopted, an interview was sought with the head of the English department, the head of the social studies department, and at least one speech teacher. Altogether, more than one hundred and fifty interviews were held.

The next step in each school, irrespective of whether or not integration had been incorporated into the curriculum, was to secure from some qualified source as complete as possible a record of speech activities at two specific dates: 1932 and 1937. It was believed that by getting this complete data an indication of trends in speech training would be discernible. This particular five-year period was considered especially significant because it covered the time in which the integration movement had its birth and its most pronounced growth.

Now, with this preliminary statement out of the way, let us consider some of the results obtained. First, a look at the degree of integration in the thirty-five schools as indicated by fusion of courses. Table 1 indicates the amount of fusion in English and social studies (which, in most cases, provides the heart for the core curriculum), the amount of fusion in speech courses, and the amount of fusion among other courses.

TABLE I

NATURE AND AMOUNT OF FUSION OF COURSES IN THE SCHOOLS CLASSIFIED AS EITHER INTEGRATED OR MIDDLE-OF-THE-ROAD

School	English & Social Studies Fused in All Grades (9 12)	English & Social Studies Partly Fused[2]	Speech Courses Fused	Other Courses Fused[3]
Bell, L. A.		x		
Beverly Hills		x		
Burbank	x			
Citrus Union				
Fairfax, L. A.		x		x
Francis Polytechnic, L. A.		x		
Garfield, L. A.	x			x
Glendale		x		x
Hamilton, L. A.		x		x
Hollywood, L. A.		x		
Hoover, Glendale		x		x
Huntington Park, L. A.		x		
Inglewood		x		
Jordan, L. A.	x			x
Lincoln, L. A.	x			x
Los Angeles, L. A.		x		
Manual Arts, L. A.	x			x
Metropolitan, L. A.				
Monrovia, Arcadia, Duarte Union				
North Hollywood, L. A.	x			
Pasadena		x		x
Roosevelt, L. A.		x		
Santa Monica				
South Pasadena				
University High, L. A.		x		
Wiggins Trade School, L. A.				x
Wilson, Long Beach		x	x[4]	

Among other data this table reveals the extent to which speech training is losing its identity in the fused program; and that is: *not at all.* Irrespective of what other courses may integrate, specialized speech training is retaining its identity 100 per cent, at least in the Los Angeles school system, where the integration movement has had such remarkable development. While more than 50 per cent of the thirty-five schools in which this information was available had adopted

[2] By *Partly fused* is meant either fused in one or more grades or in certain experimental classes.

[3] The *other courses* included, in various instances, biological sciences, civics, commercial courses, economics, fine arts, history, music appreciation, physical education, physical science, and vocational guidance.

[4] In 1934 one class in speech and one class in sociology were fused into a two-hour class, and made an elective for juniors and seniors. The fusion lasted only one semester. The experiment was reported as successful, but abandoned because of schedule complications.

some fusion of courses, and while inquiry disclosed that even a greater percentage of the schools planned to move in the direction of further fusion of courses, not one of these schools contemplated fusing the specialized speech courses with other subjects. This knowledge should be heartening to any speech teachers who may have feared that this new ogre might be threatening their existence.

Another phase of the investigation was to determine whether or not speech training was undergoing any significant change in importance relative to the other courses in the curriculum. I wanted to know whether speech was losing or gaining ground, whether integration or any other influence was causing speech training to assume a position of greater or less importance in relation to the rest of the curriculum. To answer these questions the problem was approached from several angles.

One approach was to attempt to discover the comparative number of speech classes and their enrollment in 1932 and 1937, in relation of course to the total school enrollment at the corresponding dates. But the inaccuracy or innaccessibility of the records in this particular matter in many of the schools made this comparison a practical impossibility.[5] Another, and somewhat easier approach, was to discover to what extent speech teachers might have been affected, that is, to learn how many might have been either eliminated (at the moment I cannot think of a less gruesome word) or transferred to other duties. This comparative information was available in thirty of the investigated schools. The results are presented in Table II.

It will be noted that while school enrollment was increasing 18 per cent during the five-year period, the number of speech teachers increased 19 per cent. The close relationship of growth in enrollment and increase in number of speech teachers indicates that the speech program is not losing ground because of the integration movement. This information, if considered by itself, while not being discouraging, would not, on the other hand, tend to be very encouraging. Additional factors to be taken up later, however, give greater significance to this table, and at the same time provide some cause for gratification to speech teachers. But, even as it stands, I derived no little sat-

[5] Incidentally, your investigator was so sanguine at the beginning of the survey that he hoped to get all this information as of *three* dates: 1927, 1932, and 1937. But it did not take long for him to learn the futility of attempting to go so far back in the records of this speedily growing and rapidly changing school community. Eventually, he was content to get what information was available on the two later dates, and grateful for that.

TABLE II

COMPARATIVE INCREASE OR DECREASE IN ENROLLMENT AND INCREASE OR DECREASE OF SPEECH TEACHERS

1932 — 1937

School	Enrollment First Sem. 1932–33	Enrollment First Sem. 1937–38	Speech Teachers 1932–33	Speech Teachers 1937–38
Alhambra	2900	3500	7	9
Bell	650	800	1	1
Belmont	2100	2400	3	3
Beverly Hills	2000	1600	2	3
Citrus	400	500	1	2
Covina	750	1000	1½*	2
Eagle Rock	740	900	0	1
Fairfax	2254	2750	1	1
Francis Polytechnic	2400	2400	2	2
Franklin	2250	2350	1	1
Fremont	4000	4000	2	2
Garfield	1000	1800	1	2
Glendale	2190	1842	2	2
Hamilton	1000	1600	3	2
Hoover, Glendale	1498	1494	3½	3½
Hollywood	2600	2600	2	2
Huntington Park	1700	2200	3	3
Inglewood	1500	2500	1½	4
David S. Jordan	50	600	0	1
Manual Arts	3500	3700	4	5
John Marshall	2000	2300	1	3
Metropolitan	3350	3350	2	1½
Monrovia-Duarte Arcadia Union	950	1250	1	1
John Muir	1250	1250	1½	1½
Pasadena	3500	4500	6	5
San Fernando	650	1000	2	2
South Gate	750	1000	0	1
South Pasadena	800	1225	1	1
Washington	1500	3100	1	1
Woodrow Wilson	1800	1850	2	2
	52042	61361	59	70½
	18% increase in school enrollment		19% increase in number of speech teachers	

* The fractions refer to teachers who devote only part of their time to speech classes.

isfaction from the findings; for, whereas I had undertaken the survey with the fear that possibly the fusion of classes under the new program might have absorbed enough of the speech teachers to cripple somewhat the speech training program, I learned that in actuality the speech teaching staff had enjoyed a slight percentage of increase. Also, it was not displeasing to learn that all of the thirty schools were giving some specialized training in speech. There were no exceptions.

Now let us turn to another phase of the study, which dealt with

the opinions of administrators and teachers as to the comparative importance of speech in the integrated and the traditional programs. Those interviewed for this information were superintendents, principals, heads of English departments, heads of social studies departments, and teachers. The number in each group is indicated in the tables that follow.

Table III presents the findings relative to the number of pupils taking part in speech activities in the integrated program in comparison to the number in the older type program. It reveals that 78 percent of those interviewed believed that there is a wider participation in speech activities in the newer system, and that only one person out of all those interviewed believed that there was less.

TABLE III

OBSERVATIONS OF ADMINISTRATORS AND TEACHERS ON THE COMPARATIVE NUMBER OF STUDENTS PARTICIPATING IN SOME FORM OF SPEECH IN THE INTEGRATED AND TRADITIONAL PROGRAMS

	Principals and Superintendents	Heads of English	Heads of Social Studies	Teachers etc.	Totals
Number Reporting	18	19	19	17	73
Number and Percent believing more	13 72%	13 68%	17 90%	14 82%	57 78%
Number and Percent believing less	1 6%	0 0%	0 0%	0 0%	1 1.5%
Number and Percent believing no change	4 22%	6 32%	2 10%	3 18%	15 20.5%

An understanding of the nature of these increased speech activities may be gained from an analysis of the literature dealing with integration. The following paragraphs are typical:

"Oral expression should be the medium through which the child unifies the social phenomena of his environment . . ."[6]

"Final presentation may be in the form of oral reports, explanation of diagrams, demonstrations, debates, informal discussions, or other means . . ."[7]

[6] Emery Stoops, *Oral English*, Unpublished mimeographed pamphlet, distributed by the Los Angeles County Board of Education, January, 1937, p. 4.

[7] California State Board of Education, Bulletin No. 6. *Recent Developments in Secondary Education in California*, pp. 40–41.

"In the traditional classroom procedure the major experience of the pupils was that of answering oral and written questions. In the modern educational program, the classroom is utilized as a laboratory where pupils engage in a wide variety of learning experiences. The list of suggested activities might well include: outside of classroom activities such as visiting, interviewing, investigating, collecting; classroom activities such as discussing the plan as a whole, dramatizing, listening to the radio or to speakers; finding and utilizing visual aids such as charts, art objects, manual training objects; collecting, using and filing clippings, pictures and specimens; arranging for the room library and museum; the activities of both silent and oral reading, and public speaking."[8]

It scarcely can be denied, I think, that a major emphasis of the newer type program is upon the communicative skills. And that means, naturally, that the speech skills are receiving prominence, whether within or outside of the specialized speech classes. In the Los Angeles schools, at least, it is *in addition to* the regular speech classes.

Furthermore, the extensive speech activity in the integrated program is utilizing speech teachers—additional ones. Pasadena, for example, in addition to the regular speech teachers employed in teaching speech classes, has five qualified and trained speech teachers functioning wholly in the integrated classes. This factor taken in conjunction with the data revealed in Table II indicates real growth for the speech program.

Table IV takes up the next logical step in the study, that is, whether or not in the opinion of those interveiwed the integrative program does or could provide all the speech training necessary or desirable for the pupil. To get this information a number of questions were propounded, among them this: "Does the integrated program adequately provide for individual instruction in speech, taking account of individual needs, interests, and abilities?" Seventy-three replies were received with the results indicated in the following table:

Among the entire 73 reporting, only four persons, it will be noted, held the opinion that the integrated program provided adequate speech instruction while 47 persons were strong in their conviction that it did not; this is a relationship of 6 to 64 per cent. Twenty-two persons, or 30 per cent of those replying to the question, gave some form of qualified answer; the majority of the qualifications centered around the idea that the integrated program *might* provide sufficient speech instruction if there were enough thoroughly trained speech teachers

[8] Los Angeles County Board of Education, Mimeographed Bulletin distributed to County Secondary Schools, October, 1936, pp. 4–5.

TABLE IV

OPINIONS OF ADMINISTRATORS AND TEACHERS REPORTING ON WHETHER THE INTEGRATED PROGRAM ADEQUATELY PROVIDES FOR INDIVIDUAL INSTRUCTION IN SPEECH, TAKING ACCOUNT OF INDIVIDUAL NEEDS, INTERESTS, AND ABILITIES

	Principals and Superintendents	Heads of English	Heads of Social Studies	Teachers etc.	Totals
Number Reporting	19	16	17	21	73
Number and Percent believing yes	1 5%	0 0%	2 12%	1 5%	4 6%
Number and Percent believing no	13 68%	10 62%	10 59%	14 67%	47 64%
Number and Percent giving qualified answers	5 26%	6 38%	5 29%	6 28%	22 30%

functioning in the integrated unit. No one of those giving qualified answers contended that the program as at present set up provided all the speech instruction desirable. The opinion was expressed several times, however, that the integrated unit provided an admirable basic course in speech, giving the very best kind of motivation for further speech courses of a more specialized nature.

In further analysis of this table, it was especially interesting to me to find that no head of an English department believed that the integrated program could provide all the necessary or desirable speech skills. It perhaps was natural that the highest percentage of those taking the other point of view should be among the social studies teachers; for it is reasonable to suppose that this group, dealing as they do with content rather than skills, would be less conscious of the need for skills of expression than would be English teachers or administrators. It is notable, however, that even among the social studies department heads, only a very small percentage held for the adequacy of speech instruction without special speech classes.

It will be impossible for the reader fully to realize how really amazing this finding is, and what a tribute to speech training is couched therein, unless he knows something of the zeal with which the integrated program has been championed in some schools, and how all-inclusive and all-sufficient it has been purported to be.

A check upon the results of Table IV was obtained by putting an appositive question. This latter question was not only the counterpart

of the former question, but a direct frontal attack upon the ramparts of the enemy. The question was: "Is there a need for specialized speech class even in the schools where the integrated program has been adopted?" Table V records the results. So uniform are the returns that little comment is necessary. It is significant that among the principals and heads of English departments there were no dissenting opinions.

TABLE V

NUMBER AND PERCENT OF THOSE INTERVIEWED WHO BELIEVED THAT SPECIALIZED SPEECH CLASSES ARE DESIRABLE, EVEN WHEN THE INTEGRATED PROGRAM HAS BEEN ADOPTED

	Principals and Superintendents	Heads of English	Heads of Social Science	Teachers etc.	Totals
Number Reporting	18	18	17	20	73
Number and Percent believing yes	18 100%	18 100%	16 95%	19 95%	71 97%
Number and Percent believing no	0 0%	0 0%	1 6%	1 5%	2 3%

A whole series of questions followed those outlined above, the general import of which was to break down into its component elements the educators' attitude toward speech training. Some of the questions were: What special needs are met in the specialized speech classes that cannot be provided for in the integrated program? Are there inherent evils in specialized speech training of sufficient magnitude to make speech classes undesirable? Do speech classes tend to promote artificiality in speaking style? Do they tend to place too much emphasis upon the delivery phases of speech? Do they tend to place overemphasis upon the public phases of speech? And a request for the question-ee to indicate other evils. Every effort was made to induce free expression of honest opinion, unfavorable as well as favorable.

If this paper is to be held to any sort of a reasonable length, I cannot hope to analyze all of the replies, but will have to content myself with the very general statement that the great majority of the answers indicated that the examinees were inclined to discount the dangers and evils. The implication in most of the answers was that while these faults might be rampant elsewhere, in their own schools

there was little to criticize. And throughout the interviews there was a great deal of unsolicited praise for the speech program.

To summarize then, from my investigation I found that the integration movement in the high schools of Los Angeles County has tended to emphasize the importance of speech training. It has increased the amount of speaking throughout the entire school program, both in and out of the core curriculum. In addition to this, I found that while other courses are being fused into a general basic course, the specialized speech classes are retaining their identity, and are even growing slowly in number. I found that the principals, heads of English departments, heads of social studies departments, and teachers in general believe that there is an important place for special speech classes.

If these investigated schools may be taken as typical of integrated schools elsewhere, there is no indication that the integration movement is doing anything but good for the speech program. Although speech activity in general has received a great impetus through integration, this activity is not supplanting the speech classes. Rather, it is supplementing the usual speech training, and is providing a motivation for the technical training within the specialized speech classes.

THE MINICAM TURNS SCHOLAR*

M. LLEWELLYN RANEY
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THE writer of the fourth Gospel thought of the Son of Man as one Spoken—not a speaker but himself an Utterance. THE WORD he called Him. It was as if a lost chord suddenly caught mid-air and thickened to palpability, so that we might see and touch it as it rang. To John intently gazing, this Utterance left also a trail back into infinity. "In the beginning was the Word." Indeed, it seemed to him the very start of things. But for eons there was no syllable framed, just a mysterious force energizing all life, till in these latter days the Word became flesh and stood clear among us. Now John could understand.

Thus centuries ago was testimony given to the supreme significance of language. Herein we part from the beast. Anthropologists

* Read at the Chicago Convention of the N.A.T.S., December, 1939.

give human culture to date a period of at least a half million years. Slow, slow the progress, for all our talkativeness. But there is a striking fact about this long past: we have advanced more in the last 10,000 years than in all the ages before, and this home stretch corresponds with the period of recorded thought. Till men could hold what they had won each generation had to spend most of its powers rewinning what the grave had swallowed. But when in record the essence of us crouched too low for the Scythe, we could rise in mounting strength from generation to generation. The lateness of our resort to this device can be visualized by imagining the 500,000 years of our ascent compressed to 50. Then on this scale, writing was discovered half through the last year, the first name in European literature appeared less than four months ago, the printing press would be short of 18 days old, and Darwin's *Origin of Species* published this morning. Late but luminous that record. Teachers of speech will not wisely despise the silent pen.

Mention of the printing press on this the eve of its 500th anniversary brings us to the hour's theme—the first effective challenger of that invention in the five centuries of its reign—a challenger, however, that will prove instead an ally worth royal welcome. This is the miniature camera.

There is double oddity in broaching such a subject on this occasion. You are interested in audio-visual aids, but the product of this camera can be neither discerned by the naked eye nor heard at all. Again, you are already hopelessly swamped by typography and yet here is an instrument to expand the range of print. If despite the commercial publisher's demand of texts worth 2000 copies we get 200,000 new books a year and 120,000 periodicals, is it not madness to admit a machine that makes feasible an edition of one—the author with his manuscript and a single reader beside?

It may be readily admitted that we do not know what we have conjured up. Sentiment regarding it runs from scorn to adulation. The hoarder of rarities looks down on it as a vulgar intruder. An enthusiast sees the day of sizable library buildings nearing sunset, with whole books condensed to as many sheets or even filing cards. But let us be good Greeks a few minutes—naught to excess—and hear the newcomer calmly through.

How did he get in? What was his story at the door?

Well, the first knock was at a worried banker's. Depositors got the checks and thus all the evidence. Fraud was a constant threat. To the small visitor this was an easy worry to erase. Result, 12 bil-

lion checks filmed in the past eleven years. The Old Lady of Threadneedle Street had a different reason for acceptance: London banks film and store against the day of bombs—every clearing house in the city.

Bellweather bank checks over the stile, department store statements came tumbling after, insurance applications, too, railroad waybills, hospital case records, engineering drawings and aerial surveys. Uncle Sam caught the fever and Uncle is a mighty piler of paper. Hence the shot of AAA and NRA Hearings—300,000 pages strong, Social Security documents—165,000,000 first throw, embarkation upon the filming of all the population records of the Census Bureau from 1790 on, current income tax returns, etc., etc., while in the States there is wide-spread copying of county records.

With so much stir on every side, Academia woke to an opportunity—Town and Gown meeting at the newspaper office. Here was a diary both wanted to keep. But keeping of these pulps would tax the embalmer of Lenin, not to mention our purses already strained to provide shelving for their bulks. Filming was the trick—permanent medium in 2 per cent of the space. A fruitful meeting was this, for by now some ten dozen newspapers, including 37 foreign ones, have come to appear on film in America, eighty-three of them steadily. So while the task of transformation is stupendous, there is reason to hope that the scholars of 2040 will not be grinding their teeth at us on this score at any rate, as we do at the Colonials whose sheets have cost us from $3.00 to $9.00 an issue, without getting a file even then.

With this encounter librarians and professors became articulate and began to demand cameras and projectors designed specifically for scholarly use both at home and abroad. In this campaign the year 1939 stands out. Let's review it.

The film employed is 35mm. wide—a standard. Its base is acetate cellulose. Unlike the more flexible nitrate of the movies, which just misses being gunpowder, the acetate is non-explosive, much less combustible than paper and yields no gas in use or storage. It is, therefore, entirely safe. The supply, drawn as it is from cotton, is wellnigh inexhaustible and, since the motion picture industry uses it in large quantities, it is cheap.

Up to the present this cellulose ribbon has been rendered light-sensitive by the application of a silver emulsion on one side. Textual reproduction is a case to itself and often requires special emulsions. Choice will be dictated by the degree of reduction, the state of the original, and the effect sought, while also the needs of negative and

positive are different. Do you, for example, wish full-color facsimile, faithful monochrome, or clean black and white, with blemishes filtered out? An ordinary book page will be done on film costing 1½c a foot; a newspaper, 4c; full color, 50c. Positive copies of the first two will use 2c film. A foot usually accommodates 16 or 32 octavo pages or eight of a newspaper, the reduction ratios running between 8 and 18 to 1.

Emergent now is another treatment for second and succeeding copies. This is a light-sensitive dye pressed into the surface of the film. It is too slow for photography but, having no grain and requiring only ammonia vapor, without dark room, for processing, it offers high reduction, brilliant contrast, and markedly lowered costs. Diazo film bears watching.

Film of both kinds, according to the National Bureau of Standards, should last as well as the best all-rag paper. There is no deteriorative element in it. The image remains fixed in extremes of temperature, and ultimate contraction is but one per cent. The *sine qua non* is humidity, coupled with freedom from dust. About 50 per cent saturation is right. What is good for humans is good for film, but film cannot stand the 15 per cent humidity that characterizes many of our apartments. Suitable cabinets are now in the market.

The best of film and photography can be ruined by inexpert processing or, even if the product looks good at the outset, it may not last, owing to lack of thorough washing, residual chemicals ultimately destroying the image. There is thus urgent need of a certifying agency. Mechanized processors, driving film by motor continuously through developer, fixer, and dryer under one cover, are not yet in the market. The University of Chicago, like the large commercial establishments, has had one built by hand. The same is true of mechanized printers for the duplicating of film. A description of the Chicago machine has just gone to press.

As for rates, libraries vary. The three with most extensive equipment have the lowest rates. These are The Library of Congress, the American Documentation Institute operating Bibliofilm Service in the Library of the U. S. Department of Agriculture, and The University of Chicago Libraries. Since time, not materials, is the costly element in medium runs, all have to protect themselves by adoption of a minimum charge. It costs about as much to do a single page as 25. Our procedure at Chicago is typical: 2c per exposure (generally two pages) plus service charge of 25c, with a minimum total of 50c. This figures out the same charge for 1 to 25 pages. Thereafter it ordi-

narily amounts to a cent a page. So, a 100-page book would come to $1.25 for a negative film.

Extra copies cost less. The positive film made by contact with the negative is charged by the foot, five to eight cents according to length As already seen, a foot of film carries from 8 to 32 pages according to size and placement. If, therefore, six or more orders for positive film of a 100-page book were given together, the cost to each would be about 50c and, if dye film proves practicable, this charge will lower. Thus have we already reached the point where one film copy of an ordinary text can be had at the price that would be charged for a printed copy out of an edition of 2000. There's rugged individualism for you.

But there is more. Filming has a product to compete with photostats. Highly acceptable positive projection prints on paper can be cast from the negative. The general charge for a 6 by 8 inch print is 10c with, however, a minimum of 75c. So that 75c is the charge for 1, 2, 3, 4, or 5 pages, including cost of negative and service charge. This about ties the negative photostat charge at 2 pages. Thereafter the race is all with the projection print—10c a page (6 by 8 inch).

This introduces an uncommonly interesting development just coming full circle. Mr. Albert Boni has organized the Readex Microprint Corporation to produce a reflection (rather than projection) reader ($150) and publish books in miniature print—100 pages to an octave sheet. The Readex has a magnification range of 11 to 15 diameters and it can also handle positive film in medium reduction ratios. Mr. Boni hopes in this way to cover the gap between film editions (say 5 copies) and those of photo-offset printing. For a small edition he would employ diazo paper, corresponding to the diazo film already mentioned, while for a larger one a plate would be made. The claim is that 100 copies of a 100-page book would cost $15.00 to produce, while an extra 1000 copies would come to $5.00. Yes, the diazo twins need watching.

But most films require projection. Here newspapers got first attention and then periodical articles—two quite different cases. The one needs high magnification (say, 22½ x) and relatively a lot of film —4 feet for an issue of 32 pages. For the other 12 diameters will suffice and here 6 inches of film will carry an 8-page article. The newspaper Recordak showing a quarter page at a time has been costing $185; the Argus Microfilm Reader of the International Research Corporation, $87.50. But books may be of any size and demand different positions on the film, while everybody wants to see a whole

newspaper page at one time. Hence now two general utility instruments with large screens and a wide range of magnification—the Micro-Newsreader of the Graphic Service Corporation, $250, and above all the great Model C Recordak to be released by that corporation in two months at $325. There remains an urgent need for a $40—$50 instrument to meet average needs. Consultations on this score are in progress.

With eyesight at stake there can be no tolerance of cheap lenses and glaring screens. So a camera that is to record for permanence, comfort, and speed will have to be paid for. Till the present month there has been in production but one that was designed for scholarly purposes—the Photorecord of the Folmer Graflex Corporation, now selling for $295. This is a portable instrument, knocking down into a case, the top of which constitutes an engineering board. For seated operation its $50 motor compressor should be secured.

For large bound volumes shot a page at a time the Eastman Kodak Company is on the point of releasing through its subsidiary the Micro-File Recordak Model C at $3250 for laboratory installation. This has an electrically oscillating cradle. For smaller volumes and fixed cradle, Model D of this instrument will sell for $850.

All these instruments are fully automatic save for press of button and turn of page, but a first rate technician should not be far away at any time, for these delicately adjusted ladies are highly temperamental.

The rotary cameras for current newspaper sheets are not for sale but remain a virtual monopoly of the Recordak Corporation.

Such in most cursory fashion is the present microphotographic offering. How will it be used?

1. It can replace the perishable, rescue the imperiled, spare the rare or fragile from undue handling, produce unpublished, distant, costly, or out-of-print items—all when there is insufficient demand for a regular edition. Here, for example, is a solution of the dissertation problem and a way to close gaps in sets.

2. It can reduce the bulk of relatively inert masses of reference or source materials; *e.g.* secondary archives, spent books and, in time, card catalogs as well.

3. It can to a considerable degree supplant inter-library loans, thus holding the journal while yielding the desired article.

4. It simplifies the presentation of project materials before a class —a spool for an armload.

5. It facilitates the formation of special collections, not only by

shooting the otherwise inaccessible but marshalling *separate* and fugitive materials, to make the representation complete.

6. It can penetrate the palimpsest's overlay or the censor's ink, recover words from charred paper, and bring the microscopic up to the field of vision.

7. It hints at library riches in exiguous quarters at slight cost, as a phonograph record can deploy a symphony orchestra in a garret. The avid reader sees the text just as it lay in the master's hands. This will follow the more quickly as sheets or cards, both translucent and opaque, replace film in rolls.

8. It encourages amateur scholarship away from great centres and helps the young specialist to keep his grip.

9. It offers genius the first hope of world reserves at the hour and point of plunge into quest of the unknown.

In a word, the textual camera has gone democratic. Yesterday it was a high priced expert called in important cases to report verbiage exactly. If the author and his writing were absent and you had to know just what he had said, you would send off for a photograph of the desired passage, and pay for the sending. Even the lowly photostat demanded two bits or more per page, while the haughty collotype answered only the princely summons of a subsidy.

Last night, the camera was entertaining an audience with motion pictures of life from near and far at a third the price of a legitimate theatre seat.

Today, a winged horse brings word to anyone's door at a cent a page and the word spells liberty.

MISSOURI PUBLIC SCHOOL SPEECH EDUCATION PROGRAM

R. P. KROGGEL
Missouri State Department of Education

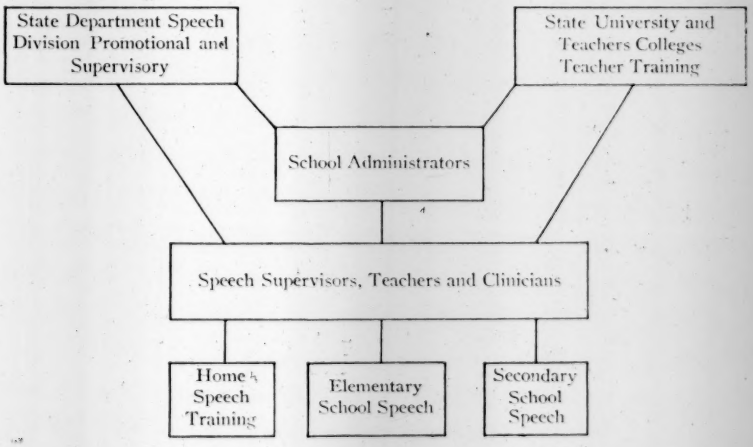
THE Missouri State Speech Education program originated in the fall of 1937 as a result of several factors. The State Superintendent of Schools, Lloyd W. King, has long been interested in the various phases of this area of education, even before taking the office of state superintendent. As a city school administrator he had always been active in speech. The Missouri Speech Teachers Association has a long record of activity in promoting this field of education and had

stimulated interest in such a program. Also practically no facilities were offered for the correctional care of pupils with defective speech in Missouri. All of those factors had a part in the origination of the program.

The philosophy underlying the present organization of the program, in brief, is that a good speech education program in any school starts with the pre-school child and continues through the secondary area. Such a program must make provision for the speech education of the children with defective speech through correction; of those with normal speech through improvement; and of those with talented speech through specialized work. This philosophy also recognizes the fact that such education must be emphasized at the elementary grade level.

From such philosophy an organizational plan based upon these principles was evolved. First, administrators must be aware of the problems of speech education; second, classroom teachers must be made speech conscious; third, parents and children must both become conscious of the need of speech training.

From these principles it was hoped that the following might eventually form the pattern of Missouri Speech Education:


State Department Speech Division Promotional and Supervisory
State University and Teachers Colleges Teacher Training
School Administrators
Speech Supervisors, Teachers and Clinicians
Home Speech Training
Elementary School Speech
Secondary School Speech

The initial portion of the program necessarily consisted in stimulating administrators to provide adequately trained elementary and secondary school speech supervisors, clinicians and teachers; in stimulating classroom teachers toward a desire to gain knowledge in speech education and to stimulate a demand from the University,

State Teachers Colleges, and other teacher training agencies to provide facilities for proper speech training in all areas. It should be emphasized that the proposed program met with the enthusiastic cooperation of the University and Teachers College speech departments.

The first active step in bringing about the materialization of the plan was the holding of directional speech clinics and demonstrations throughout the state. During the school years for 1937 to 1940 seventy such clinics and sixty such demonstrations were held. Through these clinics, conferences were held with over six thousand children of defective speech, representing approximately 9 percent of the elementary school population in these districts served. Conferences were held with over fifteen hundred parents, and individual conferences with teachers totaled approximately two thousand.

From this step and follow-up conferences with administrators and teachers, the following results have accrued:

1. An increase of approximately 200 percent in the numbers of classroom teachers taking courses in speech during the past three summer sessions.

2. The establishment of 41 supervisors and clinicians in the elementary school field where prior to the school year of 1937–38 there were none outside of the two major cities. Twenty-one of these supervisors are engaged in a full-time capacity, the rest for part-time. These are engaged by the local school boards of the school administration within the districts. State conferences are held under the supervision of the state director to build a state pattern of speech education.

3. The addition of a number of speech courses in our teacher training institutions during these two years.

4. A state-wide training program in "Speech Training in the Home," inaugurated in cooperation with the State Congress of Parents and Teachers.

In the secondary school area there have been additions in the number of schools offering general and specialized courses in speech to the extent of approximately a 24 percent increase. One of our most interesting experiments in secondary school speech has been in the field of integration. For the past three years an annual State Student Assembly has been held in the State House of Representatives with the purpose of showing by a state-wide demonstration the integration of speech and citizenship training. Since it is impossible to give the details of the plan in this article, we will only give the results: Student representatives from 112 out of the 114 counties of Missouri

and from each white high school in St. Louis and Kansas City participated. The assembly with its regular legislative procedure, debate and actions, was witnessed by hundreds of administrators, teachers and legislators. A regularly printed Assembly Journal of the student proceedings was financed by the Missouri Legislature and distributed throughout the state. The student legislators appeared in numerous high schools and spoke at convocations relative to their speech and citizenship experiences at the Student Assembly.

In an effort to stimulate improved public speaking and to increase the opportunities for the average student to appear in public speech performances, a plan of State Speech Proficiency Certificates was inaugurated. These certificates are awarded primarily upon the basis of non-contest speaking and are planned to stimulate the child who is not particularly in the "winner" class to have ample opportunities to speak in public and to gain assurance and the other experiences which accompany such appearances. Four hundred and ninety-four such certificates were issued to Missouri boys and girls this year.

The speech program works closely with other state agencies in the Speech Institutes, Conferences and related activities. Through cooperative conferences with the State Association, teacher training agencies, and accrediting groups the standards of speech teaching and the qualifications of teachers are being raised to a higher educational level. The speech division cooperates closely in the building of a new secondary course of study in speech which is a part of the general Missouri curriculum revision program.

It is not the purpose of this article to deal with the details of the program or of its specific mechanics. However, it is hoped that it may give a general picture of Missouri in action in speech education upon a broad and comprehensive basis.

A SPEECH INSTITUTE FOR HIGH SCHOOL STUDENTS

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A SPECIAL feature of the fiftieth annual Summer session of Baylor University was a Speech Institute for high school students. Seventy-three high school students from Texas, Arkansas and Mississippi came to the campus of Baylor University in June for a two weeks' Speech Institute. Courses in debate, extemporaneous

speaking, acting, make-up, stage craft, declamation, choral reading and radio were offered. The students were encouraged to take their choice of three subjects for the period of the Institute. A few ambitious students took part in four activities.

The largest number of class registrations was in Radio. Fifty-three students, under the direction of Mr. James Barton, participated in a brief course in Radio Broadcasting. These students were given some instruction in microphone technique and were all cast in at least one radio production. There were seven radio plays produced from the radio studio of the Speech Department and heard by other members of the class and guests in the Speech auditorium. The instructor selected the best of these plays to be produced over the air through radio station WACO.

The next largest class was in Debate. The students in Debate were divided into two classes, determined by experience in high school debating. The Debate classes met for two hours each morning, the first hour being devoted to lecture and theory, the second hour to practice debates. During the last few days of the Institute, debate tournaments were held. The finals were given in a public debate on the last evening of the Institute.

The students enrolled for Acting were all cast in one act plays, which were directed by university students in the Play Directing class. Public presentations of these one act plays were given on the campus to enthusiastic audiences.

A contest was held in extemporaneous speaking, the finals being given before the Speech School assembly on the last morning of the Institute. Every student in the Speech School made a voice recording at the beginning and at the end of the Institute. In spite of the brevity of the course, most of the recordings showed definite improvement in voice quality, the lowering of pitch, and in enunciation.

Extra-curricular activities were planned for the students. Of afternoons, they were free to go to the gymnasium for swimming, badminton, ping-pong, tennis, handball, et cetera. Entertainment of some sort was offered each evening on the campus.

The university teachers were surprised at the seriousness with which the students attacked their problems and the progress made each week. A questionnaire was given to the high school students themselves as to the benefit each considered he had received from the Institute. Some of the more varied replies are quoted:

(1) Learned fundamentals of acting and radio broadcasting.
(2) Learned how to speak more effectively.

(3) Learned ways to overcome nasal quality in voice.
(4) Developed persistence.
(5) Learned voice placement.
(6) Received excellent debate coaching.
(7) Became conscious of need of improving diction.
(8) Developed calmness.
(9) Developed an appreciation of speech as an art.
(10) Made valuable acquaintances.
(11) Began to overcome a tendency toward stuttering.
(12) Heard voice recording, and began to lower voice pitch.
(13) Learned to avoid over-acting.
(14) Learned to overcome stage fright.
(15) Learned to play different characters.
(16) Received better understanding of debate techniques.
(17) Obtained working knowledge of debate question for 1939–40.

Because the speech institute was planned for the high school student, each boy and girl answering the questionnaire was given opportunity to state constructive criticisms on the Institute. The chief criticism was that there was too little time in two weeks to cover all the work the students wished to cover. This criticism was listed specifically by twenty-two of the high school students. Some of the other criticisms were:

(1) Class attendance should be compulsory.
(2) More thorough study of radio techniques.
(3) A recess between classes.
(4) Classes not sufficiently graded, in debate and extemporaneous speaking, inexperienced students, in some cases, competed with experienced speakers.
(5) More theory of debate rather than tournaments. (On the other hand, requests were made for more debates.)
(6) More time given to extemporaneous speaking.
(7) There was too little time for study.
(8) Too many other activities conflicting with study periods.
(9) Acting and debate scheduled at the same hour.
(10) Need of more individual instruction.
(11) Should be better advertised.
(12) Need of more technique in acting before presenting public performance of plays.
(13) Attendance should be required at rehearsals.
(14) Longer term for declamation.

Even a casual reading of these lists of benefits and criticisms indicated that these young people were in earnest and took the Institute more seriously than might be expected of high school students. They set an example of industry and effort that might be emulated by more mature students. Their enjoyment was indicated

also by the fact that they were unanimous in their desire to see the Institute continue each summer.

The Speech Institute proved beneficial to the university students enrolled in courses in Play Directing, Debate Coaching, and the teaching of Speech. Each of the university students enrolled in these courses participated in some manner in directing the high school students. The university students in the institute were taught to recognize the pupils' needs and defects and to help the high school boy and girl solve his problem whether it concerned the correction of speech habits or social adjustment. The university students listed the following improvements made by the high school students during the two weeks of the Institute.

(1) Improvement in social habits.
(2) Improvement of speech skills.
(3) The development of a spirit of co-operation.
(4) Stimulation of interest in all speech activities.
(5) Improvement of the use of voice technique.
(6) Improvement of skill in the use of radio technique.
(7) The development of ease and naturalness in appearing before the microphone.
(8) The development of self-confidence.
(9) The development of better tone quality.
(10) Improvement in stage movements.
(11) Improvement in self-assertiveness of the shy and retiring student.
(12) Improvement in the preparation of debate topics and in the delivery of debate.
(13) Better knowledge of the principles and practices of debate.

The following quotations are from postscripts added by university students to the questionnaires: "The Institute was most enjoyable. It served both high school students and teachers, had ideal materials and conditions to work with, with the exception of the time limit, which in itself, had distinct advantage."

"The high school Speech Institute was valuable in giving high school students experience and inspiration, and in giving university students opportunity for experience and personal criticism and correction."

TRAINING IN SPEECH AND CHANGES IN PERSONALITY*

A Study of the Effect of Beginning Speech Courses upon Personality Traits

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TEACHERS of speech quite generally, and naturally enough, have held the opinion that an educational program which includes speech training affects the personality of the student to a greater extent than does an educational program which omits speech training. The present study has attempted to investigate objectively the validity of this assumption in so far as it applies to beginning speech courses in the nine colleges and universities.

The *Bernreuter Personality Inventory* was selected as the measuring instrument. Although the *Inventory* purports to measure six separate traits, high intercorrelations existing among three of the trait scales seemed to warrant excluding two of them, with the result that the investigation was limited to traits designated as *neurosis, self-sufficiency, dominance-submission,* and *sociability.*

Two hundred and ninety-one students—145 men and 146 women—enrolled in beginning speech classes in nine colleges and universities were paired individually, on the basis of sex, college, and semester in college, with 291 students who were not taking, and had not taken, any college speech course. All students were given the *Inventory* at the beginning and end of the semester. The resulting scores were interpreted according to standard formulae used in comparing performance within the same group and between two groups.

Answers were sought to the following questions: (1) With regard to the traits measured by the *Bernreuter Personality Inventory,* do speech students, previous to taking speech courses, differ from non-speech students? (2) With regard to the traits measured by the *Bernreuter Personality Inventory,* does an educational program in-

* The author is grateful to the following for their cooperation in securing data from their classes: Professors Rexford Mitchell, Lawrence College; J. T. Marshman, Ohio Wesleyan University; H. L. Ewbank, University of Wisconsin; Donald Hayworth, University of Akron; Vernon Utzinger, Carroll College; Myron Phillips, Wabash College; C. Horton Talley and Enid Miller, Nebraska Wesleyan University; Charles Templer, Hamline University; and Robert Capel, Hendrix College.

cluding beginning speech courses affect personality traits to a greater extent than does education without such speech training?

In considering what this investigation does, or does not, indicate, it must be remembered that all conclusions are of necessity qualified by the efficiency of the measuring instrument, and that they are applicable only to the conditions under which the investigation was conducted.

With these qualifications in mind, the following conclusions appear to be justified:

(1) Speech groups in the colleges and universities investigated exhibit, on the pre-test, the same degree of neurotic tendency exhibited by non-speech groups.

(2) The average decrease in neurotic tendency made by the speech group was 14.52, with a critical ratio of 4.84, virtually assuring us that groups which take speech in the institutions investigated make some decrease in neurotic tendency.

(3) The average decrease in neurotic tendency made by the non-speech students was 6.44, with a critical ratio of 2.01. While this ratio is not indicative of complete certainty, the chances are nine in ten that the groups not taking speech in these institutions make some decrease in neurotic tendency.

(4) A comparison between the speech and non-speech groups on the final testings shows a difference of 7.82 favoring the speech group, with a critical ratio of 1.138. Although this ratio is not statistically significant, the chances are eight in ten that speech groups in these colleges and universities surpass non-speech groups in final scores.

(5) A comparison of the standard deviations of the two groups tested indicates that there is no reliable difference in the variability of the speech and non-speech groups.

(6) A comparison of the average changes made by the groups tested shows a difference of 8.08 favoring the speech group, with a critical ratio of 1.8. The chances are nine in ten that speech groups in these colleges and universities make a greater change than do non-speech groups.

(7) No critical ratios obtained in connection with the treatment of data on self-sufficiency were higher than .7101. Therefore, the probabilities are that neither speech groups nor non-speech groups in the colleges and universities studied make significant changes in self-sufficiency and that the two groups do not differ significantly in this respect.

(8) Speech groups in the colleges and universities investigated appear, on the basis of the pre-test, to exhibit the same degree of dominance-submission exhibited by non-speech groups.

(9) The average increase in dominance made by the speech group studied was 13.40, with a critical ratio of 5.58, virtually assuring us that speech groups in the schools studied make some increase in dominance.

(10) The average increase made by the non-speech group was 7.22, with a critical ratio of 3.225, virtually assuring us that non-speech groups in the schools studied also make some increase in dominance.

(11) A comparison between the two groups on the final testings shows a difference of 9.89 favoring the speech group, with a critical ratio of 1.844. While this ratio is not statistically significant, the chances are eight in ten that speech groups in the colleges and universities studied surpass the non-speech groups in final scores.

(12) A comparison of the standard deviations of the two groups tested indicates that there is no reliable difference in the variability of the speech and non-speech groups.

(13) A comparison of the average increase made by both groups gives a difference of 6.18 favoring the speech students, with a critical ratio of 1.88. Although this ratio is not statistically highly significant, the chances are nine in ten that speech groups in the colleges and universities studied make a larger increase in dominance than do non-speech groups.

(14) Both the speech and non-speech groups tested made a slight increase in sociability, but the critical ratios were too small to justify us in asserting that either group is superior to the other in this particular.

In view of the evidence and the inferences made on the basis of it, the general conclusion seems warranted that, in those colleges and universities investigated, the educational program which includes speech training results in a greater decrease in neurotic tendency and a greater increase in dominance as measured by the *Bernreuter Personality Inventory*, than does an educational program which omits speech training. With regard to self-sufficiency and sociability, as measured by the *Bernreuter Personality Inventory*, the results are inconclusive.

If a generalization is justified on the basis of results obtained from 291 subjects, paired, taught, and tested as these subjects were, the

assumption made by teachers of speech that an educational program which includes speech training has a greater effect upon the personality of a group than does an educational program which omits speech training seems to be a valid assumption.

CHECKING UP ON OUR MAJORS

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University of Illinois

WE ALL realize that the American public has become "speech conscious," but are we as aware of the fact that, in becoming speech conscious, the American public has also become "speech-teacher critical?" Colleges and universities are training more and more students in speech, and there is a fairly consistent demand for speech-trained teachers in the high schools, and for speech specialists in the elementary and special schools. These young persons whom we are training are taking their places in the communities of the nation, and whether they realize it or not, they are, by the very nature of their calling, pretty much "on the spot."

It is only natural, especially in the smaller communities, that the teacher of speech should be the one to handle community speech situations. He it is who is called upon to be toastmaster at class dinners, to make speeches of presentation or of farewell, to lead the pep rally, to represent the school or the community on a radio program, or to perform any other of the various types of speech activity. If he is able to meet these demands and deliver a creditable performance he reflects credit upon himself, upon the school where he received his training and upon the speech profession generally. If he fails to make a favorable impression as a *speaker,* much harm is done, not only to the individual but to the prestige of speech as a professional field.

For a long time it has seemed to the writer that, in our concern over the details of setting up a curriculum and determining the requirements for a "Major in Speech" or a "Minor in Speech," we might be overlooking this very important factor. Granted that when we sent a student out to teach he was well-grounded in the fundamentals, that he had a broad cultural background, that he had read widely in some special field, still, unless we had made a special effort to determine to the contrary, we might, for all we know, be sending

out a person who was incapable of handling effectively the ordinary speech situations which he would probably be called upon to meet. Obviously it is highly detrimental to the speech profession for colleges and universities to turn out graduates bearing the label "Speech Major" who are incapable of handling everyday speech situations.

Assuming that we recognize a real problem here, the next step is to try to find a solution. The purpose of this article is to explain in a general way the solution which was worked out by the Speech staff at the University of Washington. The Speech curriculum there[1] provides for two types of Speech Major: the Teaching Major, for those who are preparing to teach speech in the elementary or secondary schools, and the Academic Major for those who do not plan to qualify as teachers. An analysis of the teaching situation indicated that persons who were employed in the school systems of the state, and who had been graduated from the university as majors in speech, would, in all probability, be expected to teach Public Speaking and Oral Reading, coach debate and handle the work in Speech Correction. On the basis of this information a series of Speech Proficiency Tests was set up and required of all undergraduate Teaching Majors as prerequisite to graduation. These tests were designed to show that the student had acquired at least a fair degree of proficiency in each of the four branches of Speech activity: A, Extempore Speaking; B, Oral Interpretation; C, Debate Coaching and D, Clinical Procedure. It was considered sufficient to require the Academic Majors to qualify only in Tests A and B.

There is a variety of ways in which such tests could be conducted. The primary consideration, it seems to me, is to make the test as nearly as possible an actual speech situation. Where there are several sections of beginning public speaking it is not difficult to provide a sizeable audience for the speakers. At Washington we tried several methods of conducting Test A. On one occasion the participants formed a panel discussion. Each speaker presented an original contribution based on the theme: "To improve the curriculum at the University of Washington, I propose . . . ". The speakers were limited to six minutes each, and were judged on the basis of Thought Content, Thought Organization, Adaptation to the Audience and General Platform Effectiveness. On another occasion, when there were only three participants, arrangements were made with one of the instructors to conduct the test in his public speaking class. In this case each

[1] The University of Washington has a unique arrangement in that Speech and Drama are two separate divisions.

speaker was required to deliver a six-minute speech on any subject he deemed suitable to the audience and occasion. The speakers were provided beforehand with data taken from the class enrollment cards, showing the number of men and women, number of Freshmen, Sophomores, Juniors and Seniors in the class, and the schools or departments in which the class members were majoring. The judges also had copies of these data, so that, on this occasion there was made possible a very good check on Audience Adaptation.

The first time Test B (Oral Interpretation) was given, it was in the form of an informal fireside. One member of the faculty invited the entire staff and the participants to his home for an evening, and the readings were conducted there. Each student was required to read one selection of poetry and one selection of prose. Selections were chosen by the students reading them, each selection to be approximately five minutes in length, and each reader was allowed not to exceed two minutes preceding each selection to present any necessary information by way of background or explanation. On another occasion the test was made a bit more formal. A large room on the campus was used and, in addition to the staff members, all speech majors were invited to be present.

In order not to add more duties to those of an already overburdened staff, a system of exemptions was inaugurated. The names of all senior speech majors were presented at a meeting of the entire staff and were considered individually. For instance, if a student had been in a number of classes in Public Address, and the various instructors who had had that student in these classes testified that his or her performance in the matter of platform speaking was eminently satisfactory, it would seem a waste of time and effort to require that student to go through the motions of taking Proficiency Test A. On unanimous vote of the speech staff the student would be exempt from specific performance of this test. However, if there were any uncertainty on the part of any of the instructors concerned, the student would be required to take the test. In one case there was a student who, in his earlier years had not shown adequate performance to merit exemption, but who, in his senior year was a member of the debate squad. In this case the debate coach testified that in a large number of appearances before a variety of audiences this student had shown marked improvement and was doing a highly creditable type of platform speaking. On this basis an exemption was voted.

In administering the tests it was considered advantageous to make use of actual existing speech occasions wherever possible. If a student

had an opportunity to address an actual audience on some specific occasion he or she was urged to communicate with the chairman of the committee in charge of the proficiency tests and make arrangements to have one or more members of the committee present to pass judgment on the performance. For example, one girl announced that on a certain Sunday evening she was to address the Young People's Society of one of the churches in the University district. A member of the speech staff was delegated to be present, and upon his turning in a favorable report on her performance, she was credited with having passed Proficiency Test A. Likewise in the case of Test B (Oral Interpretation). In the Spring quarter there is a class in Advanced Oral Interpretation. Certain members of this class present annually a public recital as part of the class work. Those who participate in the recital, and who turn in satisfactory performances are credited with having passed Test B.

The administration of Test D (Clinical Procedure), was a comparatively simple matter. The University of Washington, in connection with the State Department of Education, has been conducting a series of traveling clinics in various communities throughout the State. These clinics allowed students enrolled in courses in Speech Pathology and Speech Correction an opportunity to demonstrate their abilities in handling clinical patients and in diagnosing and treating various types of speech defects or deficiencies. However, when it came to Test C (Debate Coaching) we discovered that this test was very difficult to administer. After trying various methods, and having to substitute a theoretical test of information for the practical test of performance which it was hoped to establish, an apparent solution has finally been found. Hereafter it will be compulsory for every Teaching Major to serve at least one year as a member of the men's or the women's Varsity Debate Squad. It is felt that, in this way each student will get some practical experience in debate which will qualify him to handle debate coaching as a part of his teaching duties.

As you can see, the purpose of these tests was not to set up an empty form to follow nor a meaningless hurdle to jump, but to get a check on whether or not the students we were sending out were sufficiently well trained so that they would reflect credit upon the department in which they had had the major amount of their school work. It is my feeling, based upon experience, that if such tests are to be of value the standards by which performance is judged should be held consistently high. There is a tendency for students to consider such tests a mere matter of routine and to just walk through them.

However, when the committee, on one occasion, allowed only three out of eleven candidates to qualify, and required the other eight to take the test over again, those eight really got down to work and met the requirement.

The question naturally arises as to whether or not the results from such tests justify the time and effort needed to conduct them. Personally I feel that these tests proved very definitely worth-while.[2] For instance, we found, much to our chagrin, that university seniors, who had majored in speech, and who, in the course of their four years had been enrolled in several classes designed to train them as effective platform speakers, were in many instances unable to present a satisfactory six-minute extempore speech. We also found that the literary taste of some of our students, as indicated by the selections which they chose to present in the Oral Interpretation Test, was of a deplorably low standard. Certainly there is value to a speech staff in discovering such conditions, so that steps can be taken to remedy them. On the other hand these tests made our majors realize the need for more conscientious effort and the necessity for something better than mediocre platform performance on the part of the speech-trained person.

In conclusion may I suggest that the important factor is not the manner in which such tests are conducted, but the vital necessity of devising and using some sort of check on the speech proficiency of the students we are sending out. Certainly in this day and age, with the public putting so high a value on public speaking ability, we as speech teachers must, in self-preservation, see to it that the men and women who leave our colleges and universities bearing the label "Speech Major" are capable of a better than average performance when called upon to speak.

[2] The writer admits a prejudice in favor of such tests. It was he who was instrumental in having them adopted at Washington, and he served as the first chairman of the committee in charge of their application.

GREEK DERIVATIVES IN THE TECHNICAL VOCABULARY OF SPEECH PATHOLOGY

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IN MANUALS of psychiatry, as well as in textbooks on psychology, educational methodology, and speech, there appears a list of nearly one hundred twenty-five technical words of Greek derivation to allude to speech behavior. In these terms, as in other scientific vocabularies, the Greek element is much larger than is customarily assumed. Without a comprehension of the denotations of recurrent basic roots, the clinician and the teacher are handicapped. These scientific words make up a kind of shorthand whereby to designate various speech conditions. Whether more familiar words might better be used in discussions and in textbooks is a question beside the point here. The fact is that the literature already contains these words adapted from the Greek.

The following lists were developed after an extensive study of dictionaries, manuals of psychiatry, texts on psychology, and books dealing with speech pathology. In the task of classifying the terms, the writer has ventured to modify the suggestions of the Committee on Speech Classifications of the American Society for the Study of Speech Disorders.

LIST I. *Terms primarily descriptive of the qualitative aspects of the individual's speech behavior.*

acataphasia (*a*, not; *kataphasis*, affirmation)—faulty syntax and incoherence due to brain disease, as in the speech of the paretic.

aeschrolalia (*aischros*, shameful; *lalia*, *talking*)—obscene, filthy language, as in certain psychotic states. Synonym; *coprolalia* (*kopros*, excrement)—disgusting talk about filthy topics.

echolalia (*echos*, echo)—repeating the same words over and over; repeating questions instead of answering them; also, childish prattle or playing with sounds.

glossolalia (*glossa*, tongue)—speaking in the unknown tongues mentioned in Acts 2:4, "And they were all filled with the Holy Spirit, and began to speak with other tongues, as the Spirit gave them utterance."

haplolalia (*haploos*, simple)—speech characteristic of low-grade feeble-mindedness; also, senseless chatter.

idiolalia (*idios*, peculiar)—meaningless invented speech of the ament or the dement.

logomania (*logos*, word; mania, frenzy)—abnormal talkativeness, especially in

dementia. Synonyms: *logorrhea* (*rein,* flow)—abnormal flow of words; *polulalia* (*polus,* much) excessive loquacity.

oxylalia (*oxulalos,* glib-tongued)—extreme glibness.

paraphrasia (*para,* abnormal, morbid; *phasis,* speech)—any incoherency in speech; inability to use appropriate words.

pseudologia (*pseudes,* false)—speech full of neologisms and malapropisms.

LIST II. *Terms descriptive of the sound (phone) of the voice.*

aphonia (*a,* loss of, absence of)—any condition of mutism, as in stage-fright, congenital inability to speak, or severe laryngitis.

aegophonia (*aigos,* goat)—a goat-like or bleating voice.

amphorophonia (*amphoreus,* a large urn)—a defect in resonance, as if the speaker were talking into a barrel.

baryphonia (*barus,* heavy) heavy, labored sounds; also, a very deep voice.

cholerophonia (*cholos,* bile—considered by Galen to be the cause of rage)—an angry, infuriated tone.

diplophonia (*diploos,* double)—a voice which shifts from one register to another without the intent of the speaker, as in the adolescent boy.

dysphonia (*dus,* bad)—any defect in phonation; any impairment of the ability to vocalize normally.

gutterophonia (*guttero–,* pertaining to the throat)—an unpleasantly throaty voice.

hyperphonia (*huper,* excess of)—excessively loud talk, as among children or psychotic adults. Distinguish from: *megaphonia* (*megas,* great)—a stentorian voice; a naturally loud voice.

hypophonia (*hupo,* deficiency of)—insufficiency of tone. Distinguish from: *microphonia* (*mikros,* small)—a naturally weak voice.

mogiphonia (*mogis,* with difficulty)—forced tone of voice, as in a cold.

metallophonia (*metallon,* metal)—a resonance defect marked by metallic tones.

paraphonia (*para,* abnormal)—any unusual vocal tone.

pneumophonia (*pneuma,* breath)—a breathy tone.

rhinophonia (*rhinos,* nose)—nasal twang.

tanyphonia (*tanuo,* to strain)—a strained, labored tone.

trachyphonia (*trachus,* harsh)—harsh, unpleasant tone.

tromophonia (*tromos,* trembling)—quavering tones, as in the aged person.

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dysrhythmia (*rhuthmos,* rhythm)— defective rhythm in the speech.

dystimbria (*tupto,* to beat—hence, a connection with music) any defect in the resonance of the voice.

LIST III. *Articulatory disabilities other than the aphasias.*

anarthria (*anarthros,* disjointed)—according to Henschen, the term signifies a condition in which familiar words cannot be properly articulated or phonated; the speech fails, not because of defect in vocal memory, but because of inept power of vocalization. Webster states that anarthria is inability to articulate words, due to brain lesions. The term was coined by Pierre Marie.

angophrasia (*agchrone,* a throttling; *phrasis,* enunciation)—a choked, throttled mode of speaking.

aphrasia (*a*, loss or absence of)—impairment or congenital loss of ability to join words together smoothly in speech.

ataxiaphasia (*ataxia*, disordered; *phasis*, talk)—impairment or loss of ability to speak words or sentences because of faulty co-ordination of the muscles involved.

ataxiaphemia (*pheme*, speak)—literally, any articulatory disorder; often used to refer to imperfect co-ordination of the muscles used in speaking.

barbaralalia (*barbaros*, foreign, strange)—foreign and inappropriate accent and enunciation; use of unwarranted rising inflections; articulatory difficulties with the sounds of another language than the speaker's native tongue.

baryglossia (*barus*, heavy; *glossa*, tongue)—any difficulty in articulation; antithesis of "speaking the speech trippingly on the tongue."

bradyarthria—abnormal retardation in speech, as in the case of a person who fears lest he stammer; extreme care to stress each element in a word. Synonyms: *bradylalia, bradyphasia, bradyphemia, bradyphrasia.*

cryptogenic stuttering or stammering (*kruptos*, hidden; *genesis*, origin)—the adjective here signifies that the etiology of the speech disability is unknown.

dysarthria (*dus*, bad, faulty)—any disability in articulation, particularly that which is due to some lesion in the nervous system.

dyslalia—any impairment in articulation. Synonym: *dyslogia* (*logos*, word, speech). Some writers would give to *dyslalia* the connotation of a speech disorder in which there are no demonstrable lesions in the nervous system and in which there may or may not be defects in the speech organs. (See H. C. Warren, Editor, *Dictionary of Psychology*. Webster defines *dyslalia* as a defect of the articulatory power.

dysphasia—a generic term including any defect in articulation. Synonym: *dysphrasia*. Usually these terms allude to articulatory defects correlated with brain diseases.

dysphemia—speech difficulty, usually related to a psychoneurotic or nervous condition.

glossalgia (*algos*, pain)—any pain in the tongue, especially a neuralgic pain, such as might affect the voice and impair articulation. Hence the term: *glossalgialalia.*

idioglossia (*idios*, peculiar)—a disability in pronouncing certain letters, principally consonants, and certain syllables. Thus in the Biblical account, Judges 12:6, the Ephraimites betrayed themselves by their inability to pronounce *shibboleth*, uttering instead *sibboleth.*

lalopathy (*lalos*, talk; *pathos*, disease)—a generic term including all types of speech disabilities. Some authorities on speech pathology would arbitrarily establish a number of major categories under *lalopathies.* Thus, articulatory defects would be designated *anarthrias* if there were a complete or very serious impairment, and *dysarthrias* if the articulation were effected only with difficulty; *dyslalias* would then include defects in the motor acts of speaking without implying the existence of lesions in the nervous system (as in the case of *anarthria* and *dysarthria*); and *dysphemia* would be reserved for denoting the articulatory disabilities of psychoneurotic individuals. As yet, however, this differentiation of terms has not been standardized in the literature.

logoclonia (*clonos*, confused motion)—stuttering and stammering. Synonym: spasmophemia (*spasmos*, convulsion).

mogiarthria (*mogis*, with difficulty; *arthros*, joined)—speech in which syllables and words do not run smoothly and normally together.

palilalia (*palin*, again, back; *lalia*, speech)—repetition of words and syllables or single letters, as in stuttering or in uncertainty of pronunciation.. Synonym: *paliphrasia.*

paralalia (*paralaleo*, to talk at random)—literally, random talk, but now used to denote impairment of the ability to utter certain sounds, as in lisping or in baby talk.

paralambdacism (*lambda*, l)—difficulty in articulating *l*. Also established are the following: *pararhoticism* (*rho*, r) and *parasigmacism* (*sigma*, s).

phanerogenic stammering or stuttering (*phaneros*, manifest)—stuttering or stammering from a known, demonstrable cause. (Note: though *stammering* is apparently disappearing as a technical word, it is still encountered in the literature.)

rhinolalia (*rhinos*, nose)—nasal articulation.

tachyphemia (*tachus*, quick)—very rapid speech, such as Mr. Jingle's in *The Pickwick Papers*. Synonym: *tachyphrasia.*

uraniscolalia (*uraniskos*, roof of the mouth)—speech hampered by a cleft palate.

LIST IV. *The aphasias, principally those described by Henry Head, Aphasia and Kindred Disorders of Speech.* Cambridge, 1926.

alalia (*alalos*, speechless)—mutism; a condition of aphasia in which there is absence of control over muscles of articulation. Synonyms: *anarthria*—according to Pierre Marie, this term denotes a condition in which there is a complete loss of word formation with no disturbance of the apprehension of the spoken or printed word; *aphasia* and *aphemia* (see below); *aphonia* (*aphonos*, voiceless); *kophemia* (*kophos*—of speech organs, dumb or mute); *laloplegia* (*lalos*, speech; *plege*, stroke)—destruction of speech by a stroke, as by apoplexy; and *logaphasia* (*logos*, word; *aphasia*, speechlessness)—literally, inability to speak words.

aphasia (*aphasia*, speechlessness)—a very broad and much used term to denote total or partial loss of the use or understanding of language, which results from a brain disease. In 1864 A. Trousseau introduced this term to replace *aphemia*, which he believed to have a connotation not related to speech pathology. Head notes that the term now has no precise connotation, and hence that it is ambiguous. It is well-established in literature to denote mutism.

aphemia (*apheme*, voiceless)—according to S. E. Henschen, this word denotes a condition wherein the patient knows what he wants to say but has forgotten how to control his speech organs. A. Trousseau was led to believe that *aphemia* has the connotation of "infamous"; hence he replaced it by *aphasia.* Broca seems to have been the first to use the term *aphemia*, and he left no doubt that it should denote mutism due to lesions in the brain. Hence it may be appropriate to speak of "hysterical aphonia" but not of "hysterical aphemia."

asemia (*asemos*, shapeless; of the voice, inarticulate or unintelligible)—absence

or impairment of the power to express or to comprehend language; also, with etymological justification, the term refers to severe disability in speaking. Synonym: *asymbolia* (*asumbolos*, unintelligible, without meaning or contribution)—a term used by Finkelnburg to describe a form of aphasia in which there is a disturbance in the ability to receive or impart knowledge through sensory symbols.

dyslogia (*dus*, disturbance of; *logos*, word)—a speech disorder affecting articulation, choice of words, and reasoning powers, due to a brain disease. Synonym: *dysphasia*.

dysmimia (*mimos*, an imitator, gesture)—inability to convey meaning by, or to comprehend, gestures. Thus, *amima*—the loss or impairment of ability to use or understand gestures (Some authorities would reserve *dysmimia* for a less serious disorder, but this connotation has no etymological justification.); and *paramimia*—the use of inappropriate gestures or a faulty apprehension of them.

semantic aphasia (*sema*, a symbol)—the patient does not recognize the meaning of a logical statement.

syntactical aphasia (*suntaxis*, connected)—inability to speak in an appropriate rhythm and to put sentences together logically.

LIST V.* *Miscellaneous terms, especially those which describe the speech of the psychoneurotic.*

dysphemia—any alteration in the voice or in the manner of talking which results from a more or less disturbed mental condition.

embololalia (*embolus*, anything pointed so as to be thrust in)—caustic, sharp, very decisive talk.

laloneurosis—(*neuron*, nerve)—a more or less benign mental disturbance in which excessive talking appears as a symptom.

lalophobia (*phobos*, fear)—a morbid fear of speaking or of saying any particular word.

phonophobia (*phonos*, sound)—morbid dread of any sound, including a voice.

saleuolalia (*saleuo*, to agitate)—agitated, emotional speech.

LIST VI. *Common Greek roots and combining forms in terms relating to speech pathology.*

-lalia,** talking or speaking; also, chattering, gossiping.

aeschro-, shameful.

allo-, other—thus *allolalia*, using a word other than that intended.

bary-, *barus-*, heavy, deep.

brady-, *bradus*, slow, hesitant.

* List V is not intended to be in any degree complete but merely to suggest the large number of permutations which may be effected. The Greek elements appear in italics in the above list.

The lexicographer will have observed that the writer made considerable use of J. C. Smock's *The Greek Element in English Words*. Macmillan, 1931.

** It is of interest to note that *lalia* has a double meaning: in Classical Greek—babble or chatter; in New Testament Greek a more dignified significance—speech, talk, manner of speech.

copro-, kopros, excrement.

dys-—an inseparable prefix; always opposed to *eu,* which means well; used like the English "un" or "mis-." It destroys the good sense of the word and intensifies its bad connotation. *A* (*an* before vowels) means "not," "un-," "loss or impairment of." Some authorities would establish *alalia* to denote mutism and *dyslalia* to signify a less serious condition. This distinction, however, is not in agreement with the practices of writers.

glosso-, glossa, tongue.

oxy-, oxus, shrill.

pali-, palin, again, repeated.

para-, distorted.

rhino-, rhinos, nose.

lalo-, lalos, talk.

-neurosis.

-pathy, pathos, disease.

-phobia, phobos, fear.

-plegia, stroke.

logo-, logos, word.

-mania, frenzy.

-neurosis.

-pathy.

-spasm, spasmos, convulsion.

-phasia, phasis; -phrasia, phrasis, speech, enunciation.

a-, not.

ango-, anchrone, throttled.

bary-, barus, heavy.

brady-, bradus, slow.

dys-,

echo-, echos, echo.

embolo-, embolos, sharp, pointed.

pali-, palin, again.

pseudo-, pseudes, false.

tachy-, tachus, swift.

-phemia, pheme, voice; *-phonia, phonos,* sound or voice.

a-.

aego-, aigos, goat.

amphoro-, amphoreus, large urn, hollow.

bary-.

cholero-, cholos, bile, and hence anger.

diplo, diploos, double.

hyper-.

hypo-.

mogi-, mogis, with difficulty.

neuro-, neuron, nerve—a nervous voice.

odyno-, odune, pain—a pained voice.

para-.

plega-, plege, stroke of paralysis.

rhino, rhinos, nose.

WHAT THE CLASSROOM TEACHER CAN DO FOR STUTTERERS

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THE majority of classroom teachers are inadequately trained to handle stutterers in the oral recitation situation; they lack adequate knowledge of the nature, causes and treatment of stuttering, as well as of the methods of dealing with adjustment problems occasioned by this disorder. This conclusion is based upon the results of the questionnaire responses of fifty teachers interviewed in a recent study made by the writer upon this specific phase of the stuttering problem.[1] The study was prompted by the need for more definite knowledge concerning the techniques that should be used by teachers in handling stutterers in the classroom.

The attitude of stutterers toward school and education in general is, to a significant degree, determined by their experiences in oral recitation. The seventy-two stutterers interviewed in the study cited above stated that, on the whole, their experiences in the oral recitation situation had not been conducive to attitudes that facilitate learning. The predominant reason given was that teachers' methods and policies are often unsatisfactory and frequently unwise. The seriousness of this situation becomes apparent when it is recognized that the experiences of stutterers in connection with oral recitation are frequently more detrimental than beneficial as far as general personality development and speech development are concerned.

The number of stutterers in our school population has frequently been estimated as one in one hundred. The White House Conference on Child Health and Protection[2] estimates that 6.9 percent of the school population are defective in speech, and that of these speech defectives about 20 percent are stutterers. The number of stutterers among children in our public schools presents a problem for the school staff, and particularly for the classroom teacher, since she is the one who is most directly responsible for the experience that the stutterer undergoes in the oral recitation.

[1] "A Case-History Study of the Oral Recitation Problems of Stutterers," M.A. Thesis, State University of Iowa, 1937. This study was made under the direction of Dr. Wendell Johnson.

[2] White House Conference on Child Health and Protection. The Handicapped and the Gifted. New York: Century Co. 1931.

The following suggestions for classroom teachers in handling stutterers in oral recitations are based upon factors that seem to have a telling effect upon stutterers:

First, some type of special consideration should be given the stuttering pupil in regard to oral recitation. The plan probably most desirable is to call upon the stutterer to recite only when he volunteers to do so, the arrangement being definitely understood by both teacher and pupil. He is thus relieved of the anxiety and mental strain of wondering when he will be called upon. It also tends to motivate the stutterer by making him dependent on his own initiative. The instructor, however, should strive to get the stutterer to *want* to recite. Some specific techniques that the teacher might use in getting the stutterer to take part in oral recitation are:

1. Develop a sincere, friendly interest in the stuttering pupil; gain his point of view; establish his confidence through personal conferences; discuss his stuttering objectively and how he may best meet the problems it creates.
2. Do not require him to take part in too difficult recitation situations at first.
3. Word the questions so that they may be answered briefly and easily in the beginning.
4. Ask the stutterer questions that you feel sure he can answer.
5. Graduate the recitation situations in point of difficulty.
6. Ask the stutterer to come in some free period or after school occasionally and have one or two other pupils there also, in order to give him a comparatively easy audience situation.

Second, it is especially desirable to prepare the stutterer emotionally and intellectually to meet as many speech situations as possible, as repeated practice in speaking tends to eliminate fear of speaking. He should in no case, however, be forced to speak. Rather than forcing the stutterer to recite against his will it would be wiser to foster in him a desire to take part in situations requiring speech. He should be encouraged to participate in many informal discussions in which a minimum of tension is involved. Some teachers especially trained to handle stutterers have found it valuable to send them on practical speech situations, such as purchasing errands, paying bills, using the telephone, or any situation requiring responsibility and initiative on the part of the stutterer. If these situations are chosen wisely, they will tend to build up the stutterer's self-confidence in a speaking situation and will lessen his fear of going into everyday speaking experiences.

Third, the teacher must become adjusted to the child's stuttering and learn to react to it unemotionally. A stutterer should never be

hurried during his recitation. He should not be interrupted in his efforts at speaking, nor should an attempt be made to say the words for him. Every endeavor should be made to create an atmosphere of ease and relaxation. Irritation, impatience, or an expression of embarrassment or boredom on the part of the teacher creates a decidedly unfavorable reaction in the stutterer. One of the things that helps him most is to have the teacher, or anyone else, listen to him in a relaxed attitude so that there will be no feeling on his part that his difficulty is distressing the listener.

The quotations that follow are taken from questionnaire responses of various stutterers in the study made by the writer and are given as representative of group reactions to the attitude of teachers:

One of the greatest drawbacks is a teacher who is always trying to help by supplying the answer before you can say it, if you start to stutter or hesitate. They mean well, but many times I have wondered why they ask me in the first place if they are going to give the answer as soon as I stand up.

I found that I could get along much better with a teacher that had patience and would give me more time to answer questions than one who made me sit down because she couldn't waste time.

Only two or three teachers made me feel inferior. One of them was an English teacher, who would wrinkle up her face, look sort of irritated and stare in my face everytime I got up to say something.

If a teacher seems interested in what you are saying, that helps more than anything else. If her attitude was indifferent, I would never bother saying any more than I had to at any time and would never recite unless called upon.

Fourth, the teacher should endeavor to control the attitude of the class toward the stutterer so that he can feel that he is an adequate, normal person. He should not be made to feel excluded from, nor inferior to, the rest of the group. He should never be singled out as an object of amusement or be made to feel that he is in need of special sympathy. By reacting unemotionally to the stutterer's handicap, the teacher can greatly influence the attitude that the class develops toward the stutterer.

The following quotations furnish further insight into the effect of teachers' attitudes upon stutterers:

One teacher took a great burden off my mind by treating me as a normal person.

I remember one teacher who called on someone else when I was trying to recite. This upset me to a great extent and gave me the further impression that my stuttering was not only a burden to myself but also a burden to other people. This incident made me resent my stuttering still more, and the more I resented it the worse my stuttering became. Teachers and other people gave me the impression that I had toward my speech defect.

Fifth, it is usually desirable to demand extra written work of the stutterer to the extent that he is excused from oral recitation since it is conducive to a more thorough preparation and to a greater interest in his school work. To make up for his lack of oral recitation, he should be given some other task to accomplish so that he can succeed before his classmates. Whenever possible, he should be allowed to compensate in some wise and adequate manner.

Examples of statements made by stutterers upon this phase of the problem are:

> In geometry the teacher had a system that was excellent for me. Every day about a third of the class would put problems on the board, and then someone else would explain them. I usually got to put mine on the board, and that showed that I knew it. Then someone else would explain it. Naturally I liked geometry very much.
>
> In the grades I took great pride in solving correctly on the blackboard the arithmetic problems which the other members of the class worked wrong. I always tried to be the first to complete the problem when working at the board.
>
> Soon the teachers practically stopped calling on me to recite. They never asked me to do written work to make up for this. I think I would have gotten more out of high school if I had recited in one way or another. At times I was pretty sure I wouldn't have to recite, so I didn't prepare my lessons as I should have, and a surprise test would find me unprepared a lot of times.

Sixth, the teacher should view with suspicion devices that apparently cause a sudden elimination of stuttering. She should not tell the child to stop and start over; to talk faster, in a low voice, in a high voice; to swallow; to take a deep breath; to swing his arms while speaking, etc., in order to eliminate stuttering. She should not tell him to talk more slowly unless he speaks too rapidly to articulate. Many of these techniques may seem to help for the moment, but they will soon lose their efficiency and become a habit, and the stutterer will have only a few more abnormalities added to his pattern of interruptive speech reactions.

Seventh, the stutterer should not be required to take part in recitations that will place too much pressure upon him. Such teaching devices as flash cards, speed drills, or number combination cards, which made the child compete verbally where speed is required, should not be used with stutterers.

Eighth, the teacher should not attempt to change the natural handedness of the child.

Ninth, the teacher should not criticize the child for stuttering, or accuse him of having a bad habit that he is unwilling or too lazy to

correct. If she does, she can expect the child's speech difficulty to become definitely increased.

Milisen[3] has the following to say concerning stuttering as a habit:

> Stuttering is a disorder of rhythm over which the child has very little voluntary control. Yet, we as adults, frequently insist that the child is able to control his stuttering when he wants to. We imply, either directly or indirectly, that his stuttering is a habit. If we avoid calling it a habit, we will avoid many disciplinary problems. A habit can be stopped as a rule, but the harder a child tries to stop stuttering, the more difficulty he has. Criticism or social disapproval of stuttering will frequently increase stuttering and bring with it serious discipline problems.

Rather than criticizing the child for his stuttering, the teacher should show an extremely thorough-going tolerance for the stutterer's speech. She should skillfully try to make him stand on his own feet and to feel that he is capable of meeting the demands that are justly placed upon him.

One stutterer, sixteen years old, writes of his experience with a teacher who considered stuttering a habit:

> When I started in the third grade I knew there would be trouble ahead. The dominant look on the teacher's face was proof enough of her character. Instead of encouraging me or giving me advice which would help me overcome my defect, she told me that I would be excluded from all recitations if I continued to stutter. This only intensified my stuttering because every time I was called upon to recite I shook with fear. At one time this teacher was forced to remain out of school for two weeks due to illness. During the stay of the substitute I was myself again. My recitations and grades were much better. When she returned, however, I again began to stutter badly. If there ever was a person who caused me grief and trouble, this teacher heads the class.

Tenth, the teacher should not assume that the stutterer is inferior mentally because he cannot express himself fluently. The average intelligence of stutterers has been found to equal that of the rest of the population. The writer found that sixty-two of the seventy-two stutterers interviewed in the study cited above felt that they made poorer oral recitations than their intellectual ability would warrant. Approximately fifty per cent admitted having given the wrong answer or having said "I don't know" in order to avoid a speaking situation. Teachers should be especially cautious about reprimanding a child who refuses to recite or who gives the impression of being continually unprepared until she determines the cause of his reticence.

[3] Milisen, Robert: "Measurement of Speech and Hearing Defects," *Bulletin of the School of Education,* Indiana University, Vol. XV, No. 4, September, 1939.

For instance, a university stutterer of superior intelligence has this to say:

I found it easier to say "I don't know" than to answer, although I often knew as much about the subject as anyone else in the class. I still find it easier to say "I don't know" than anything else in the English language.

Another stutterer gives this experience:

One professor, who was a very good friend of mine, used to call on me once in a while, but I always smiled and answered, "I don't know," or just shrugged my shoulders and he casually passed on to someone else. One day he asked me, "When did Columbus discover America?" I answered that I didn't know, and he got a good laugh out of it and I did too, but if anyone else had done that, I would have dropped the course.

As a general guide to teachers in their association with stutterers, a statement made by Dr. Wendell Johnson[4] may be suggested:

Personality adjustment is effective only when it is the kind of adjustment that is made to actualities. A child who has a paralyzed arm, for example, can never achieve such adjustment so long as he fails to adjust satisfactorily to the paralyzed arm. He must learn to live with it, and he can do so only in so far as he does not learn to live in an impossible dream world in which the actual crippled arm does not exist. Parents and teachers who are careful not to mention "the terrible affliction" to the child who possesses it, out of respect for his "feelings," are merely training the child for a life of sensitivity, embarrassment, and fear. Fortunate, indeed, is the child who is skillfully taught how to "take it." What you say to an exceptional child is not nearly as important as how you say it and why you say it. If you talk about his exceptionality in unemotional, unsentimental, descriptive terms, for the purpose of helping him to understand it, to work toward its correction, or to make intelligent allowances for it, you are helping him to take a very fundamental step toward adequate personality development.

The classroom teacher should not stress perfection in speech. Rather she should stress adjustment of the child to his environment regardless of his speech defect. This objective can be attained by all children having defective speech—perfect speech cannot. This aim will make it possible for him to feel happy and secure regardless of his speech disorder. If, however, perfect speech be the goal and he fails to achieve it, a feeling of frustration and defeat will result that may lead the stutterer to quit school at the earliest opportunity. Therefore, the task of the classroom teacher, since she cannot be expected to treat stuttering clinically, is to aid the stutterer in developing an objective, matter-of-fact attitude toward himself and his disorder such as will facilitate his scholastic progress and his general personality development.

[4] Johnson, Wendell: "Educating the Handicapped." University of Iowa, Child Welfare Pamphlet, No. 12, 1939. Published by the University, Iowa City, Iowa.

WHO WINS DEBATES?

A Statistical Study of 1320 Debates

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"The larger school always wins the debate!"
"The entertaining school always wins the debate!"
"The school that hires the judges always wins the debate!"
"The affirmative always wins this year!"
"That judge always votes for the negative!"
"The same schools win year after year!"

Every year we hear these flat-footed statements. A hasty glance at debate reports often seems to confirm one or more of them. A fair decision, however, can only be made over a period of two or three years. Even this length of time is not sufficient to give a statistically valid result, but it can at least indicate trends.

In an attempt to investigate these claims, I started an analysis of debate results during the two years that I was Manager of the Michigan High School Forensic Association. Mr. Arthur Secord, who succeeded me, has given me the records for a third year. These records are about 98 percent complete for all high school contest debates in Michigan for the three years 1935–38. In addition to these detailed records, general statistics for the ten previous years were available. Thus, detailed statistics used in this article cover a three-year period, and general statistics cover a thirteen-year period. Complete records and tables cannot be included in this article, but are available to anyone who cares to study them. Totals, averages, proportions, and general statements based upon these are used within the article.

General Conditions

The Michigan season divides itself into two parts, a Preliminary Series, and an Elimination Series. Schools may run their Preliminary Series in one of two ways. They may take part in the *General Schedule,* in which case they are scheduled for four debates by the Manager of the Association, two on the affirmative and two on the negative, two at home and two away from home, against opponents of approximately equal size except in certain parts of the state where this would result in traveling great distances. Or, they may group themselves with other schools to form a *Local League.* In this case they may conduct the Preliminary Series in any way they wish. Ex-

cept for an increase in the number of debates, the conditions are approximately the same.

For the Elimination Series approximately 64 schools are chosen on a point system from the General Schedule and the Local Leagues, and are paired by the Manager. There are either six or seven rounds of debate in the elimination Series, depending upon whether more or fewer than 64 are qualified. This arrangement varies slightly from year to year. Two Local Leagues—Detroit and Upper Peninsula—are allowed to schedule two or three rounds of the Elimination Series within their leagues, but in the tabulations presented here these debates are treated as though they were regular elimination debates.

Side

What proportion of the debates are won by the affirmative? What proportion by the negative? Is there any difference between these sides in relation to early debates and late season debates?

The summary of debates won by the affirmative during the three-year period follows:

Year	First Two Preliminary Debates	Second Two Preliminary Debates	Local Leagues	All Preliminary Debates	Elimination Debates	All Debates
1935–36	45%	44%	50%	47%	48.5%	47.3%
1936–37	52.5%	65%	55.5%	57%	43%	55%
1937–38	49%	53.5%	42%	48%	48.5%	48%
Average						50%

Over the three-year period, then, 50 percent of the debates were won by the affirmative, and the variation within the individual years is not beyond what might be the result of pure chance.

At first glance the results in the year 1936–37 might seem to indicate that the affirmative held a distinct advantage early in the season, with the negative case being strengthened by the debaters as they received practice in handling it. Notice, however, that in the year 1937–38, the results in the local leagues would seem to indicate that the negative had a strong advantage in the first debates except that there was no such advantage in the General Schedule of debates which were held at the same time. This throws doubt on this interpretation of the 1936–37 averages.

These figures indicate, then, that there may be a slight advantage for one side on a specific debate question, but that there seems to be no particular advantage for Affirmative *per se* or Negative *per se*. Even this advantage may be pure chance, and it is so slight an ad-

vantage that it is not likely to influence the decision in a specific debate. There seems to be no noticeable trend in favor of one side or the other at any particular time in the season.

LOCATION

What proportion of the debates are won by the entertaining school?

The entertaining team won 59 percent of the debates over the three-year period. Individual years maintained about the same proportion. Many reasons can be assigned for this. A debate team probably "points" more for its home debates. The presence of a sympathetic audience is a stimulant. The team probably feels more comfortable on a platform to which it is accustomed. The trip in itself may reduce the energy of the visiting team. Judges may be influenced by the reaction of the audience or by sympathy for a team which must take its loss in the presence of relatives and friends. Lastly, of course, judges may be prejudiced in advance, and be chosen by the coach because of this prejudice. If this were a general practice, the percentage would be larger than it is. The relatively small percentage of difference at least indicates that location is a less serious advantage than is usually claimed.

Assuming that judges might be influenced by the audience and by sympathy for the local team, does this have more influence on a critic judge or a board of three judges? Critic judges awarded 59.5 percent of the debates to the home team, the boards, 58.6 percent. It has been suggested that one explanation of this tendency of the critic judge to vote for the home team is that critics are more apt to be engaged for close debates, and that in a close debate the audience reaction would have more chance for influence.

Within the debates judged by a board of three, 57.5 percent of the split decisions were awarded to the entertaining school, while 59 percent of the unanimous decisions were in favor of the entertaining school. Split decisions were rendered 45 percent of the times a board of judges was used. The last six State Championship debates have had split decisions.

ENROLLMENT

What proportion of the debates are won by the larger school?

First we must define "larger school" and "smaller school." For the purpose of this article, schools are considered *evenly matched* if the difference in enrollment is 10 percent or less. A school is considered to be *slightly larger* than its opponent if the difference in en-

rollment is more than 10 percent and less than 100 percent. If the difference in enrollment is more than 100 percent, the school is considered to be *much larger*. However, percentages are not an entirely satisfactory basis for comparing the enrollment of schools under 200 enrollment. Therefore, no matter what the percentage difference, a school is considered to be *evenly matched* when the difference in enrollment is 20 pupils or less; a school is considered *slightly larger* when the difference in enrollment is more than 20 but does not exceed 100.[1]

Over the three-year period, 19 percent of the debates were won by the "much larger school," 29 percent by the "slightly larger school," 14 percent by "evenly matched schools," 24 percent by the "slightly smaller school," and 14 percent by the "much smaller school." Combining these, 48 percent of the debates were won by the larger schools, 38 percent by the smaller schools, and 14 percent of the debates were between schools which were perfectly matched by enrollment. This confirms the belief that the larger schools tend to win more debates, but it shows at the same time that it is not a serious problem, for the preponderance of victories is not excessive. In fact it is so small that other factors might be the more immediate cause.

To state this percentage another way: of the debates between "slightly larger" and "slightly smaller" schools, 54 percent were won by the "slightly larger" schools. Of the debates between "much larger" and "much smaller" schools, 58.5 percent were won by the larger schools. So that, when a school is paired with a larger school, it has a slight disadvantage, but not an insurmountable one.

[1] A few examples will show how this works out in practice:

Evenly matched

3000 as compared with 2727 to 3300 (difference of 10% or less)
1000 as compared with 909 to 1100 (difference of 10% or less)
30 to 70 as compared with 50 (difference of more than 10%, but of 20 pupils or less)

Slightly larger

3000 as compared with 1501 to 2726 (difference of more than 10%, but less than 100%)
1000 as compared with 501 to 908 (difference of more than 10%, but less than 100%)
71 to 149 as compared with 50 (difference of more than 10% and more than 20 pupils, but of less than 100 pupils)

Much larger

3000 as compared with 1 to 1500 (difference greater than 100%)
1000 as compared with 1 to 500 (difference greater than 100%)
150 as compared with 1 to 50 (difference greater than 100% and more than 100 pupils)

This very slight advantage in favor of the larger schools is confirmed by tabulations of the total school enrollments represented by debates. The winning schools over the three years have 53.5 percent of the enrollment. This proportion is reasonably consistent through the three years and through each round of debates. The only important deviation is in the final rounds of debate in 1935–36. The enrollment of the school which wins the State Championship necessarily appears three times in the winning column here, and the success in that year of a very large school naturally overbalanced this comparison. Most of the schools with consistently good records over the period of thirteen years are of a medium enrollment—400 to 800, and a number are under 250 enrollment.

JUDGES

The influence of the location of the debate upon judges has been discussed under "Location."

Do we have judges whose convictions influence their decisions?

There are two types of convictions which might influence, a conviction upon a single debate question and a conviction upon debate technique. Do any judges, then, seem to vote preponderantly affirmative or negative in a given year, or through the three years? The affirmative and negative decisions of all judges who judged more than ten debates during the three-year period have been tabulated. Of the 46 judges, there are 16 cases in which the decisions in any one year might cause suspicion of prejudice upon the question. Not many of these are really flagrant; and their records in other years seem to belie any habit of judging by preconceived opinions. Take the example of Judge number 3, for instance. In 1935–36 he voted for the affirmative 11 times and for the negative only 5. But in 1936–37, he voted 4 times for the affirmative and 7 times for the negative, and in 1937–38 it was 11 times for the affirmative and 10 times for the negative. It is difficult to believe that his 1935–36 record was the result of prejudice. Further, this man is so universally accepted as a fair and good judge that nearly any dispute over the selection of judges can be solved by securing him.

Judge number 7 in three years voted 10 times for the affirmative and 18 times for the negative. This might indicate that he has a preference for the negative side, but I do not think any coach would make this criticism of him. Much the same thing can be said for the other judges down the list: the record for a single year sometimes seems to indicate a possible preference, but the long time records seem to disprove it. I have heard six judges in Michigan

spoken of as being "Negative judges" or "Affirmative judges." I checked their records very carefully, and can find no evidence in support of the opinion. Only one such judge has a lopsided record for any given year, and that happens to be lopsided in the direction opposite to his reputed bias. It is to be expected, of course, that prejudice may sometimes enter into a decision, but this record of the more popular judges indicates that it is not an important factor.

One more question about judges. Do certain judges tend to vote for the home team more frequently than the average discussed earlier? On this I can supply the records for one year only. The ballots for the other two years were no longer available when I decided to investigate this. Included in the study were 41 of the 46 judges used for the previous list, and 12 others who judged 5 or more in the single year, but not enough to be included in the other list. Of these 53, only the following had exceptional records: Judge number 7, 6 debates out of 7 awarded to the home team; Judge number 2, 9 out of 12 debates to the home team; Judge number 14, 12 out of 16 for the home team; Judge number 13, 8 out of 10 for the home team; Judge number 6, 10 out of 11 for the home team; Judge number 30, 5 out of 6 for the home team; Judge number 20, 5 out of 7 for the home team. These, again, are not sufficiently extreme so that they would condemn a man, particularly since other years would probably even up the record, for there are a number of judges who in this year gave a preponderance of the debates to the visiting teams.

SCHOOLS

Do certain schools win year after year?

This is certainly true, but it is only natural. Certain schools teach debate as a regular high school course. Other things being equal, the debaters from these schools will be better trained than debaters who must get all their training in extracurricular hours. But here again the case is not so black as it often is painted.

At some schools where debate is not taught, there is still a great deal of emphasis placed upon it. This naturally encourages the debaters to work hard, and means a large turnout for debate, so that the coach has more good material from which to choose.

The ability of the debate coach also has great influence, and "school" and "coach" are almost synonymous. Also the consistency with which schools participate in debate has an influence.

The records which are available for this study cover 13 years. During that time 287 different schools have been qualified for the

Elimination Series. Classified by the number of times the school has been qualified for the Elimination Series, they divide themselves:

1 time	in the Elimination Series —	88
2 times	in the Elimination Series —	61
3 times	in the Elimination Series —	48
4 times	in the Elimination Series —	28
5 times	in the Elimination Series —	18
6 times	in the Elimination Series —	14
7 times	in the Elimination Series —	17
8 times	in the Elimination Series —	5
9 times	in the Elimination Series —	4
10 times	in the Elimination Series —	1
11 times	in the Elimination Series —	2
12 times	in the Elimination Series —	1

The enrollments of these schools which have been the in the elimination series the greatest number of times are as follows: 12 times, 185 pupils; 11 times, 465 and 650 pupils; 10 times, 2100 pupils; 9 times, 650, 90, 2646, and 200 pupils; 8 times, 345, 580, 340, 1700, and 288 pupils.

The number of times each school has been in the Elimination Series is, in general, proportional to the number of times they have competed in debate, although there are exceptions.

One school has won the State Championship two times; no school has won it three times. Seven schools have been represented in the final debate two times; one school has been represented three times; no school has been represented four times. The State Championship has been won as often as not by schools with an enrollment of 500 or under, once at least by a school with an enrollment of about 50 pupils—the exact figure is not available.

Certain schools, then, are consistent winners, but by no means invariable winners, and the successes distribute themselves widely.

COACHES

Are the successes which are attributed to a school really successes of the school or are they due to the particular coach?

It is almost impossible to make a decision on this question. Most of the coaches are definitely associated with one school, and their whole record is identical with that of the school. Perhaps the reason is that successful coaches hold their jobs. Another reason which makes a decision difficult, and this applies to schools as well as to coaches, is that a coach or a school which has weak competition in debate makes a much better record than one located where there is strong competition.

Judging the success by the number of times the coach has a team in the Elimination Series, and partly by the number of elimination debates won, 48 coaches have good records all in one school, whereas 50 have definitely poor records in a school in which they have taught four or more years, and 18 have records which cannot be classified as one or the other.

Of the coaches who have moved and have stayed long enough in each of two or more schools to make possible some judgment on their records, 25 have definitely good records, 26 show poor records in two schools or a good record in one school and a poor one in another.

Most of the rest of the coaching has been by teachers who have stayed 1, 2, or 3 years in a school—1401 coaches have appeared in the records of these 13 years.

Approaching the problem from another viewpoint, I listed the 30 schools that had been in the elimination series 7 or more years out of the 13, and studied the coaches of these schools. In 4 of the schools, all teams that entered the elimination series were coached by the same person; in 20 more schools, half or more of the winning teams were coached by the same person; in only 6 cases is the coaching scattered among so many teachers as to give no majority. On the other hand, some of these schools have had as many as 5 winning coaches.

This is the statistical material available on this point. It supports, though it does not prove, my observation in the practical field and in examining these records in detail, that the coach, or sometimes an enthusiastic principal or superintendent of schools, is a major factor in winning debates. An unknown coach may train a team which wins a State Championship, but when one considers the competition they meet and other such factors, the coaches whom other teachers recognize as being the leaders pile up good statistical records. At the same time, the records show us that the coach is not always the determining factor—a coach whose team won the State Championship one year may not get his team in the Elimination Series the next year.

The record of one successful coach will serve to indicate the consistency of success which becomes apparent in spite of the sporadic fortunes of individual years. This coach has taught in three schools. In the first year of our records his team did not make the Elimination Series, the next year they reached the Semi-Final round, the next year they did not qualify, and the next year they won their first two elimination debates. Then the coach moved. His team made the Elimination Series, but lost their first elimination debate, the next

year they won two elimination debates, the third year they did not qualify, and the fourth year they again won two elimination debates. At his third school, his team did not participate in debate the first year, the second year they reached the semi-final round, the third year they did not qualify, the fourth year they qualified only to be beaten in the first round, but the fifth year they reached the State Championship Finals.

SUMMARY

On the basis of this study, then, there seems to be some justification for the contentions that larger schools are more apt to win debates, that one side has a slight advantage on a given debate subject, that the entertaining school has a slight advantage, and that certain schools and certain coaches win consistently, but on all these points the advantage is so slight that, while it does influence a statistical average, it cannot have much influence upon the outcome of any given debate.

This is a much more satisfactory state of affairs in debate than is often thought to be the case.

THE ORATORICAL CAREER OF SEARGENT S. PRENTISS*

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IN his biography of Jefferson Davis, Allen Tate refers to Seargent S. Prentiss as "the most famous orator of the south before the rise of William Lowndes Yancey."[1] James Byrne Ranck speaks of him "as the leading orator of Mississippi."[2] H. J. Eckenrode comments that Prentiss was "probably second only to Webster as an orator."[3] In his work *The Party Battles of the Jackson Period,* Claude Bowers concludes his remarks on the oratorical powers of Henry Clay with the words, "Prentiss alone approaching him."[4] Finally, no less an

* Read at the Chicago Convention of the N.A.T.S., December, 1939.

[1] Allen Tate, *Jefferson Davis: His Rise and Fall* (New York, 1929), 77.

[2] James Byrne Ranck, *Albert Gallatin Brown: Radical Southern Nationalist* (New York, 1937), 8.

[3] H. J. Eckenrode, *Jefferson Davis, President of the South* (New York, 1923), 38.

[4] Claude Bowers, *The Party Battles of the Jackson Period* (Boston, 1922), 173.

authority than A. C. Cole, commenting on the influence of northern men who migrated south, says of Prentiss, "What could be done in such conditions is best shown by the career of Seargent S. Prentiss. Arriving from Maine a lame, lisping boy, within a dozen years he became the idol of the state. . . ." [5]

While Prentiss is to be classed as a southern orator, he was a native of Maine, having been born at Portland, September 30, 1808. He was endowed with a brilliant mind, and at birth he was physically healthy. But an illness in infancy, a fever, threatened his life for months, and withered his right leg from the foot to the knee. As a result, he was left a lifelong cripple, always compelled to use a cane in walking or standing.

Prentiss spent his boyhood days near Gorham, Maine, and received the first two years of a splendid classical education at Gorham Academy. In 1825 he entered Bowdoin College, and gained admission to the Junior class (his two years at Gorham being the equivalent of the first two years at Bowdoin), and was graduated in 1826.

During his Bowdoin days, though having determined to become a lawyer, Prentiss also decided to view new horizons. Consequently, he migrated west and south, and through a chain of circumstances, arrived at Natchez, Mississippi, in the autumn of 1827. He taught school for two years in two different plantation homes, and then began to read law in the office of a future political opponent, Robert J. Walker. Admitted to the bar in 1829, Prentiss practised in Natchez until 1833. He then moved to Vicksburg, and resided there until he left Mississippi in 1845, to go to New Orleans. He died in 1850, at the early age of forty-two, and is buried at "Longwood" near Natchez.

If Prentiss, lame youth that he was, gave little promise when he reached Natchez of the man he was to become, he nevertheless possessed qualities of mind and training far above the average. From childhood he had read the greatest works of literature. According to his brother:

> He read with extraordinary rapidity, and whatever he read—whether history, biography, poetry, or romance—was ineffaceably impressed on his memory. Among other works which fell in his way at this time was Lemprière's Classical Dictionary. Many years afterwards, he spoke of the perfect delight with which, in his leisure school hours, he read and re-read this book. He almost knew the whole of it by heart. Lemprière, he used to say, was an invincible weapon

[5] A. C. Cole, *The Whig Party in the South* (Washington, 1913), 85.

for giving interest and effect to stump speeches; when all other illustrations were powerless, he never knew the shirt of Nessus, the labors of Hercules, or the forge of Vulcan, to fail.[6]

Also, Prentiss had been fortunate in receiving a fine classical education at Gorham[7] and Bowdoin. At Bowdoin Prentiss matured scholastically as he received instruction in Mathematics and Natural Philosophy, Rhetoric and Oratory, Languages and Classical Literature, and Metaphysics and Moral Philosophy.[8] According to one of his college friends, "He studied the most abtruse branches with the same facility as the lighter ones. He seemed to master 'Butler's Analogy' without apparent effort, while at the same time he fed his imagination with the works of fiction."[9]

Moreover, Prentiss received training in speech during his school years. Declamations were required of each student weekly at Gorham.[10] At Bowdoin there were "private declamations of each class, and public declamations of the three upper classes, forensic disputations of the three upper classes, forensic disputations of the seniors, and lectures on rhetoric and oratory, delivered to the senior class once each fortnight during the year."[11] Also, Bowdoin provided literary society activities for her students in two organizations, the Peucinian and the Athenaean.[12] While the Athenaeans could take pride in the

[6] [George L. Prentiss], ed., *A Memoir of S. S. Prentiss*, 2 vols. (New York, 1855), I, 22. Cited hereafter as *Memoir of S. S. Prentiss*.

[7] At Gorham Academy Prentiss was under the direct tutelage of the Reverend Reuben Nason, of whom George Prentiss wrote, "He came nearer to the old fashioned head-master in England of whom we read about in books, than any American teacher I ever knew. He was a classical scholar of the first order, well versed also in the higher mathematics, and an enthusiastic lover of learning." (G. L. Prentiss, *The Bright Side of Life*, 2 vols. [n. p., 1902], I, 11.) Evidence that Prentiss' classical education was not neglected at Gorham Academy, from which institution he left to enter the Junior class at Bowdoin, is the fact that "Candidates for admission into the Freshman Class are required to write Latin grammatically, and to be well versed in Geography, Arithmetic, Cicero's select orations, the Bucolics, Georgics, and Aeneid of Virgil, the Greek Testament, and collectanea Graeca Minora." (*Catalogue of the Officers and Students of Bowdoin College and the Medical School of Maine*, 1825, 14. Cited hereafter as *Catalogue of Bowdoin College*.)

[8] *Catalogue of Bowdoin College*, 1825.

[9] J. D. Shields, *The Life and Times of Seargent Smith Prentiss* (Philadelphia, 1883), 7.

[10] *Memoir of S. S. Prentiss*, I, 29.

[11] *Catalogue of Bowdoin College*, 1825.

[12] Louis C. Hatch, *The History of Bowdoin College* (Portland, Maine, 1927), 28.

membership of such men as John P. Hale, William Pitt Fessenden, Franklin Pierce, and Nathaniel Hawthorne, the historian of Bowdoin College states, "the Peucinians enrolled George Evans, Nathan Lord, Henry W. Longfellow, and Seargent S. Prentiss." [13] It has been said that, "Practically everyone of the traits which distinguished him in later life were evident while he was in college, among them his conversational enthusiasm, uniform flow of spirits, wonderful fluency of speech, exuberant fancy of diction, sparkling wit, sarcastic retort as well as humorous repartee." [14]

Prentiss exercised splendid foresight when he decided to become a lawyer, and within a few years after reaching Mississippi he became one of the leading lawyers of the state. His letters to relatives in Maine tell of his incessant circuit riding and of his numerous legal cases. Within five years after his arrival in the South, in 1833, when only twenty-five years old, he appeared before the United States Supreme Court in his one and only case before that tribunal.[15] A majority of Prentiss' court appearances, particularly during his first years in Mississippi, were in the lower courts. However, before he left the state in 1845, he took twenty-two cases to the state supreme court. When he moved to New Orleans for a more lucrative practice, he was not disappointed in the amount of business which fell into his hands. Aside from his practice in lower Louisiana courts, he was counsel in as many as forty-four cases before the Louisiana State Supreme Court before his death in 1850.[16]

But while Prentiss did far more forensic speaking than any other kind, the great misfortune is that his court speeches are not available for analysis. With the exception of the many legal briefs which can be found, only two forensic speeches of Prentiss have been left us in anything like their entirety. One of these was his defense of his friend Edward Wilkinson of Mississippi, on a murder charge. The trial was held at Harrodsburg, Kentucky, in 1839, and with little time to prepare, Prentiss cleared his client in spite of a five-hour rejoinder

[13] *Ibid.*, 309.

[14] Sketch of S. S. Prentiss by Dana K. Merrill, in *Portland Express*, June 20, 1925, clipping enclosed by Philip S. Wilder, Alumni Secretary, Bowdoin College, to the writer, March 13, 1937.

[15] *Bernard Sampeyreac and Joseph Stewart, Appellants, v. United States, Appellees*, 7 Peters 222.

[16] For exact citation of Prentiss' cases before the Mississippi and Louisiana State Supreme Courts, see Dallas C. Dickey, *Seargent Smith Prentiss, Whig Orator of the Old South* (Unpublished Ph.D. Thesis, Louisiana State University), 172–174.

by his opponent, the venerable Ben Hardin.[17] The other specimen of Prentiss' court speaking which we have on record was, significantly enough, the last speech of his life. The speech was a defense of one Narcisso Lopez, accused by the United States Government of violating its neutrality laws in an effort to incite the Cubans to revolt from Spanish rule.[18]

Fortunately a goodly number of Prentiss' deliberative speeches have been preserved. While he had but a brief public career as an office holder, he exercised widespread political influence. Shortly after coming to Mississippi he identified himself with the Whig party, then struggling to break the hold of Andrew Jackson. In 1836 Prentiss was elected to the Mississippi State Legislature, and made a noteworthy speech against seating the representatives from the newly organized counties carved out of the Chickasaw Indian Territory. Following the speech the Vicksburg *Sentinel and Expositor,* a democratic paper usually in opposition to Prentiss, declared:

> It is a most masterly production; one that will live in the history of Mississippi, and commend the admiration of posterity. . . . He used the Club of Hercules, and the Toledo Blade with equal power, precision and effort. . . . As an argumentative debater, it places our representative in the front rank with the intellectual giants of the present age.[19]

In the summer of 1837 Prentiss consented to become a candidate for Congress. He gained additional experience before audiences as he discussed the National Bank. Elected, he went to Washington, gaining for himself a national reputation as an orator. When Prentiss and his Whig colleague, T. J. Word, arrived in Washington, they found their seats occupied by J. F. H. Claiborne and Samuel J. Gholson, Democratic candidates, who had been seated in the previous special session of Congress, and who contended that they could ignore the returns of the regular election of 1837. Invited by the House to state his case against the Democratic contenders, Prentiss spoke for three hours a day for three days, and was rewarded by widespread eulogies on his eloquence.[20] Millard Fillmore is purported to have

[17] For reports of what Prentiss said in this trial, see *Memoir of S. S. Prentiss,* II, 71–113; Shields, *Seargent Smith Prentiss,* 262–290.

[18] This speech was reported in full by the New Orleans *Daily Delta,* June 8, 1850.

[19] Vicksburg *Daily Sentinel and Expositor,* January 31, 1837. For accounts of this speech, see *Memoir of S. S. Prentiss,* I, 187–217; Shields, *Seargent Smith Prentiss,* 98–122.

[20] For a detailed account of the Disputed Mississippi Election, see Dickey, *Seargent Smith Prentiss, Whig Orator of the Old South,* 98–122.

exclaimed, "I can never forget it; it was certainly the most brilliant speech I ever heard." [21] Daniel Webster declared, "Nobody could equal it." [22] John Quincy Adams wrote in his diary that the speech was "full of spirit and of argument, seldom surpassed as a specimen of eloquence in that House." [23]

Seated after a series of colorful events, Prentiss gave other speeches during his term in the House. But caring little for political office, he announced that he would not be a candidate for re-election. This caused *The Madisonian* to say, "It is to be regretted that he should find the political arena of Congress so little suited to his taste, or so hostile to his interests, as to induce him to withdraw from the councils of the nations . . . in which he is so well fitted to excel." [24]

But Prentiss' political speaking was not ended. Within a year he was called upon to place his oratorical powers at the disposal of the Whig party in an effort to elect William Henry Harrison President. Consequently for weeks Prentiss labored, first in Mississippi, and then at widely separated points over the nation. He spoke during the campaign at St. Louis, Chicago, Detroit, Cleveland, Buffalo, Syracuse, Portland, New York, and numerous other places.

Four years later, in 1844, he answered the same call and possibly with more eagerness, for this time it was his privilege to campaign for his great idol, Henry Clay. He spoke as much as in 1840, and so intensively that he broke physically.

But even before the campaign of 1844, as well as after, Prentiss did a quantity of deliberative speaking in Mississippi on an important issue facing the state. Mississippi's bonded indebtedness was enormous, and following the panic of 1837 a movement, cutting across party lines, got under way in the state for repudiation. This Prentiss opposed, and was the leading oratorical force against it. George Prentiss is doubtless correct that "a collection of Mr. Prentiss' principal speeches on the bond question, correctly reported, would be a lasting monument to his legal attainments, the fervor of his patriotism, his dauntless courage, and the nobleness of his political principles." [25] It is interesting to note that Jefferson Davis made the

[21] A. DePuy Van Buren, *Jottings of a Year's Sojourn in the South* (Battle Creek, Mich., 1859), 280.

[22] *Ibid.*

[23] Charles Francis Adams, ed., *Memoirs of John Quincy Adams*, 10 vols. (Philadelphia, 1876), IX, 470–471.

[24] *The Washington Madisonian*, May 15, 1839.

[25] *Memoir of S. S. Prentiss*, II, 247.

first public speech of his life on the question against Prentiss. On election day, 1843, Davis and Prentiss met in the court-yard in Vicksburg, and debated the greater part of the day as the voters passed by to the polls to decide the issue. Davis wrote later that he debated with "the greatest popular orator of the State—it is not too much to say the greatest of his day—S. S. Prentiss. . . ." [26]

The years from 1845 to 1848 were ones in which Prentiss escaped requests for political speeches. But with the opening of the Presidential campaign of that year Prentiss again pleaded for Whig unity in an effort to elect Zachary Taylor. He confined his efforts to Louisiana chiefly, and with the election of Taylor Prentiss' political speaking was brought to a close.

The third phase of Prentiss' oratory, his demonstrative speaking, must not be overlooked. He was one of the happiest of occasional speakers, and some of the finest specimens of his rhetoric are in this realm.

As early as 1834 Prentiss delivered a eulogy on Lafayette at Jackson, Mississippi, on the occasion of the beloved Frenchman's death. What may be considered the second speech of a demonstrative nature Prentiss delivered at Faneuil Hall in 1839 at a dinner in honor of Webster. One of several speakers, Prentiss closed the evening of denunciations of Van Burenism and tributes to Webster. Of this speech Edward Everett Said, "It seemed to me the most wonderful specimen of a sententious fluency which I had ever witnessed.[27]

But it was in New Orleans that Prentiss was most frequently the orator on occasions. Within a few weeks after taking residence in the Crescent City, December 22, 1845, he delivered the annual address on the anniversary of the landing of the Pilgrims, before the New England Society. The speech reflects much of his New England background, and in it he praised above all else the American system of free education. In so doing he painted a beautiful word picture of his own boyhood school in Maine, the opening words of which were, "Behold yon simple building near the crossing of the village road. It is small and of rude construction, but stands in a pleasant spot." [28]

Two years later Prentiss gave what was probably his greatest occasional address. With Henry Clay he spoke to the people of New

[26] [Mrs. Jefferson Davis], *Jefferson Davis, Ex-President of the Confederacy: A Memoir*, 2 vols. (New York, 1890), I, 182.

[27] Edward Everett to George Prentiss, Cambridge, Mass., February 5, 1851, *Memoir of S. S. Prentiss*, I, 357.

[28] *Ibid.*, II, 405. Full text of the speech in *ibid.*, 377–409.

Orleans, pleading for food, clothing, and money, to be sent to the destitute of Ireland who were the victims of the Irish potato famine The speech is a model of oratorical eloquence, permeated with brilliant figures and metaphors, and diffused with poetic and historical allusions. He portrayed Irish history and struggle, and couched his supreme appeal in the words:

> Go home and look at your family smiling in rosy health, and then think of the pale, famine-pinched cheeks of the poor children of Ireland; and I know you will give, according to your store, even as a bountiful Providence has given to you—not grudgingly, but with an open hand; for the quality of benevolence, like that of mercy, "Is not strained, It droppeth like the gentle rain from heaven, upon the place beneath; It is twice blessed, It blesseth him that gives, and him that takes."[29]

Still another of Prentiss' occasional addresses should be mentioned. Though he opposed the Mexican War, he was chosen to deliver the welcome of New Orleans to Zachary Taylor's army as it returned from the battle fields. Again figures, analogies, and metaphors were his *forte*. He gave the welcome of New Orleans, but soon exceeded the bounds of a strict speech of welcome, and offered words in memoriam of those who died in battle and disease. In answer to his question, "Why come they not from the battle field?" he replied, "Ah! I see it all—your laurel wreaths are thickly entwined with cypress—the dead cannot come to the banquet."[30] A New Orleans paper commented, "When he came to speak of the cypress being mingled with the laurel—when he spoke of the men who fell at Monterey and Buena Vista, and of those who died without the satisfaction of sharing in the glories of the battle field—the head fell, and a universal grief pervaded the assemblage."[31]

Thus, Prentiss' speaking situations were numerous, and he fulfilled his obligations, as so many have agreed, in a commendable manner. As expressed by the *Ouchita Telegraph*, "For fifteen years, no matter with whom he spoke at the hustings, the cries of 'Prentiss! Prentiss!' displayed the popular enthusiasm in his behalf, and its impatience of any intervening orator."[32] Multiple instances of testimony might be cited, comparable to that of H. S. Fulkerson, who frequently experienced Prentiss' oratorical enchantment, and who declared, "I believe the enthusiasm he excited in the minds and hearts

[29] Full text of the speech in New Orleans *Daily Picayune*, February 5, 1847.
[30] *Ibid.*, June 12, 1847.
[31] *Ibid.*, June 11, 1847.
[32] Monroe *Ouchita Telegraph*, December 2, 1868.

of those who heard him has survived longer than that aroused by any speaker of modern times." [33]

Flights of fancy and imagination, brilliant figures of speech, and allusions in abundance were cardinal aspects of Prentiss' style. His method was almost entirely extempore.[34] George Prentiss says, "A few leading points and landmarks were fixed in his memory: all the rest—language, style, imagery—were left to the excitement of the occasion." [35] There were weaknesses in his speaking, to be sure, and one was, doubtless, his tendency to soar above twentieth century standards of conversational effectiveness. Yet many a Mississippian holds true the words of Joseph G. Baldwin, written soon after the death and burial of Prentiss near Natchez and the Mississippi river, "And long will that noble river flow out its tide into the gulf, ere the roar of its current shall mingle with the tones of such eloquence again. . . ." [36]

[33] H. S. Fulkerson, *Random Recollections of Early Days in Mississippi* (Jackson, Miss., 1885), 106–107.

[34] Only two of Prentiss' speeches appear to have been read from the manuscript. They were his eulogy on Lafayette, and his New England anniversary speech. Concerning the latter, Shields states, "being unusued to this style, it is said, that he seemed to be cramped by the manuscript and did not, therefore, deliver it with the same unction as those speeches bursting from him in his usual mode." Shields, *Seargent Smith Prentiss*, 375.

[35] *Memoir of S. S. Prentiss*, II, 475.

[36] Joseph G. Baldwin, *The Flush Times of Alabama and Mississippi* (Americus, Ga., 1853), 221–222.

THE TALKED AND THE WRITTEN

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SIR ARTHUR QUILLER-COUCH, in reprinting one of his delightful reviews from *The Speaker*, has rescued from an edition of *Tristram Shandy* a brief passage in which the editor, Charles Whibley, brings down the bludgeon of criticism with a resounding thump on the head of Laurence Sterne. "He set out on the road of authorship," says Whibley, "with a false ideal," and to Sterne's dictum that "writing, when properly managed, is but a different name for conversation," he retorts, "It would be juster to assert that writing is never properly managed, unless it be removed from conversa-

tion as far as possible." [1] This is not a mere disagreement on an insignificant detail. Sterne, who insisted, in a parenthetical remark which Whibley omits from the quotation,[2] that his own writing *was* properly managed, tried in that sentence to give critical authority to his practice; and Whibley concentrated in his answer a strong dislike for Sterne's shamelessness, sentimentality, plagiarism, indifference to form, and indecent nose-thumbing at literary critics.

But the disagreement has more general significance than that. How else can we explain Robert Louis Stevenson's dash into the fray with "Literature in many of its branches is no other than the shadow of good talk," [3] and John Ruskin's counterblast, "A book is not essentially a talked thing, but a written thing"? [4] Perhaps, to use one of Coleridge's favorite expressions, the combatants are merely defending opposite poles of the same truth. At all events their battle may serve to focus attention on a complex problem too often slighted in the discussion of authors who were also accomplished talkers.

That such authors are rare does not make the problem less difficult or less important. It merely makes life easier for the critics. Instead of voicing mild regret, they should thank whatever gods there be that Goldsmith, who wrote like an angel, talked poorly,[5] and that Walter Pater's magic sentences can be analyzed in the firm knowledge, attested by Oscar Wilde, that he could not talk at all.[6] When one man uses with facility two methods of communication so closely allied and yet in many ways so different as talk and writing, and when, as must frequently happen, he confuses or blends the two when preparing something for the printer, the difficulties of the critic multiply by geometric progression.

[1] Sir Arthur Quiller-Couch, *Adventures in Criticism* (Cambridge, 1925), pp. 41–50.

[2] Laurence Sterne, *Tristram Shandy* (Library of English Classics edition, London, 1926), p. 105.

[3] This sentence appears, with considerable amplification, in "Talks and Talkers," *The Cornhill Magazine*, April, 1882. Reprinted in *Selections from Robert Louis Stevenson*, ed. H. S. Canby and F. E. Pierce (New York, 1911), pp. 170–178.

[4] John Ruskin, *Sesame and Lilies* (Riverside Literature Series, Boston, 1900), p. 9. Most of the lecture, "Of King's Treasuries," in which this statement appears, bears on the same subject.

[5] Dr. Johnson's estimate of Goldsmith is pertinent: "Goldsmith should not be forever attempting to shine in conversation: he has not the temper for it." James Boswell, *The Life of Samuel Johnson* (2 vols., London, 1927), I, 496.

[6] Frank Harris, *Oscar Wilde: His Life and Confessions* (2 vols., New York, 1916), I, 48.

That talking and writing are closely allied is a commonplace that needs no elaboration. That they are also different in many vital respects is not so clearly or universally understood. Charming essays on talks abound, but serious studies of its purpose, structure, and effect are few and too specialized to be very helpful here. Yet a tentative analysis of good talk must be made before we can proceed.

We should go farther and fare worse if we neglected *Tristram Shandy* as a starting point for such an analysis. For it *is* talk, both by the assertion of its author and the implied admission of Whibley; and we must not be blinded to that fact, as Ruskin emphatically warns, by the sight of printer's ink on paper or of letters stamped in gold on the binding. Sterne, the lion of London society and the darling of the Paris salons, is offering us the same fare that made him popular with his bewigged contemporaries at home and abroad.

First of all, *Tristram Shandy*, like most good talk, lacks formal structure. It rambles, digresses, turns back upon itself in eddies and whirls, and seems to end at last only because the story-teller has run out of breath. If an incident in the story brings up by association a bit of history or science or philosophical speculation, away goes Sterne, "cluttering like hey-go mad," [7] with us in close pursuit. We have no certainty that he has any particular end in view. We simply follow the talker's mind racing along in spontaneous motion. We may wonder, perhaps, but never really care whether or not he will reach a destination, so long as the chase itself is entertaining.[8]

Neither the author nor the reader has any regard for posterity. Talk is ephemeral, to be enjoyed at the moment. Only an unmannerly oaf (or Whibley) would interrupt the narrator to demand a footnote, to remind him that what he is now telling us with a self-satisfied smile, as if he had suddenly made a startling discovery, was better told at an earlier date by Rabelais. After all, he is *speaking*, with his own memory the only source; and the thought may have popped into his mind trailing no reference to its origin.

Nor may we cavil at the plethora or incongruity of illustrations. All of them are surging up from memory, on the spur of the moment. The talker has no time to compile all the possible examples, arrange them neatly in a card file, and bring forth only those which most effectively support his general statements. What he happens to re-

[7] Sterne, *op. cit.*, p. 1.

[8] Cf. Stevenson, *loc. cit.* The essence of talk, he says, is its freedom. "Talk is fluid, tentative, continually 'in further search and progress;' while written words remain fixed."

member may be a miscellany of the significant and the trivial, the wise and the foolish; but so long as he holds our interest we continue to listen—or read.

Furthermore, he may become so heated by his own eloquence and the real or imagined response of his listeners that he says things he will later, on cold afterthought, regret. He may tell indiscreet tales about himself, or make clever but cruel remarks about his friends, or follow a train of association to the border of sheer fantasy. He may, in the glow of argument, take positions he has previously abhorred. But conversely, and for the same reasons, he may become wittier than he has ever been when sitting calmly, notes neatly piled and pen in hand, before a sheet of paper in his study; and he may express the deepest convictions of his heart and mind in language nobler than he has ever before attained.

With his eager eye upon us and his melodious voice in our ears, we are almost certain to overlook syntactical faults. This is the mind in action, groping forward on an uncertain road. Small wonder, if here and there a verb drops out or a predicate straggles from the beaten path to be lost forever in the mist. We do not even insist that words of special importance be emphasized by position in sentences; emphasis has been indicated by vocal tone and pitch and volume, by pause and gesture.

The vital requisite is that the speaker shall not forget us, shall perhaps address us directly here and there, as Sterne does, with a "Let me tell you, Sir;" or sometimes state for us an important question of our own: "But pray, Sir, What was your father doing?" If once he loses that direct contact with us, if he breaks the illusion that we are all gathered around the same fireside on one special evening, and that the talker who happens to have the floor is an exceptionally interesting man who cares only for our entertainment and not a whit for posterity, then he is lost, and we have lost, too, for the result will be neither a good talked thing nor a good written thing.

It will not be a good written thing because the true book, as Ruskin defines it,[9] has a different structure, a different purpose, and a different style, and is addressed to a different audience. It is the product not of spontaneous combustion in the brain cells but of forethought and patient toil. It is what Thomas Hardy published as a novel after he had carefully prepared a chart of the plot, and then, with infinite pains, given to each incident its proper force and length,

[9] *Loc. cit.*

with precisely the correct artistic relationship to the preconceived whole. It has architectonic form.

Form is necessary because the writer's words are being deliberately set down in black and white as a permanent record. "The author," to quote Ruskin directly for a moment, "has something to say which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. . . . He would fain set it down forever." Hence if he finds it necessary to use the thoughts of other men, he notes his indebtedness accurately and completely; for his author's pride is to be satisfied by the expression of what is his alone. Plagiarism, among writers of true books, is a crime, and a faulty memory is no defense, because the writer presumably has access to a library and time to use it.

He has time, too, for discovering and sifting illustrations of a general statement until only the clearest and most effective find space in the final manuscript, and they will be used only in the number necessary for understanding and conviction. He will not include examples that may be meaningless to his grandchildren or even trivial to his contemporaries, for that will make his book more difficult for posterity to read; and posterity, because of the book's originality or profundity, may find it difficult enough at best.

For the same reason, he will avoid indiscreet remarks about himself or his friends, and will shun inconsistency like the plague; and since he is bound to make himself as clear as possible, he will labor over his sentences, making each one tell its entire story as it lies there on the page before the eye. Some ideas will be emphasized, standing forth bluntly and boldly in short, heavy sentences like the blows of a sledgehammer; others will be subtly combined into larger units, with one phrase subordinated and another brought to the focus of attention, like the interplay of woodwinds and brasses.

He will follow Walter Pater in his passionate search after the one word for the one thing;[10] follow, if need be, through a dictionary to a thesaurus and thence to an authoritative tome on usage, so that his vocabulary may have not only the right denotation but also the right connotation, be faithful both to the correct meaning and to "the coloring of his own spirit." He is speaking not to a friend or a group of friends sitting before his fireside on a special occasion in a particular mood, but to intelligent readers everywhere, on various sorts of occasions, in every conceivable mood, at any time in the future; and

[10] Walter Pater, "Style," in *Appreciations* (London, 1895).

he knows that the reader can, if he thinks it worth his while, peruse and reperuse until the page has yielded its deepest subtlety and most delicate harmony. The true book represents thought and emotion not bursting forth like a torrent under an immediate stimulus, but recollected in tranquility to be set down with order and precision—in short with art.

This distinction between talked things and written things has not been drawn to exalt one over the other, but merely to indicate as clearly as may be that at the poles they have strikingly different characteristics, because they represent two distinct phases of mental activity. Talk is the mind questing—approaching, by any momentarily attractive route, the formulation of an idea, and expressing itself in words as it goes. Writing is the careful statement and amplification of the idea after formulation, clothed in the best words to be found by patient toil.

It would be folly to assume that the flesh-and-blood author always produces either talked things or written things, as we have defined them. What we usually see on any actual series of printed pages is a mixture of the two, and if we scan several works by the same author we shall find him to some degree aware of differences among audiences and attempting, within the limits of his peculiar ability, to vary the mixture from time to time. An author like George Bernard Shaw may successfully cultivate three separate styles, one for his prefaces, so compact that "it is impossible to catch more than a third of what a Shavian sentence is conveying on the first reading;" a second for dramatic dialogue, "written and carefully punctuated for delivery by a man who knows exactly what the lips can do;" and a third for passages of mysticism, "in a slow and stately rhythm," with the high qualities of poetry.[11] Another, like Edmund Burke, may have a single method of expression so individual that the acute critic finds, even in the most formal of his published letters, "the spoken word masquerading under guise of the written;"[12] not, it must be noted, the spoken word of the informal talker, but that of the orator, able through long practice to give coherence and unity to the materials for extended and involved argument. And a third, like Sydney Smith, though accustomed to talk with extreme informality and

[11] These three quotations are from J. S. Collins, *Shaw* (New York, n. d.), pp. 153, 157, 90.

[12] Sir Arthur Quiller-Couch, *On the Art of Writing* (New York, 1926), p. 59. Much of Chapter III, in which this passage occurs, bears on the general subject of talk and writing.

spontaneity, may still make "his merriment—rich, natural, fantastic, unbridled as it was—subserve the serious purposes of his life and writing." [13]

The conclusion to be drawn from such examples (and the list could be extended almost indefinitely) is that each author presents a distinct problem—has, so to speak, his own position or series of positions between the poles of the talked and the written. Attempts to establish those positions must be based on a clear perception of conditions at the poles themselves.

Samuel Taylor Coleridge offers definite advantages for study from this point of view, because his talk was so close to the pole of utterly informal discourse and because it had such obvious effects on his prose and verse. J. B. Priestley called him an author who "published in folio at the dinner-table." [14] A more careful, full-length analysis, *Coleridge the Talker*,[15] suggests that Coleridge was rather a discourser who tried to converse in print. Nor is this a mere quibble over words. If informal talk has a technique basically different from that of writing and if it was, as asserted, the only method by which Coleridge could give adequate expression to his mind, we must be prepared to consider a thorough reinterpretation of his entire career. The notion that he was a writer who weakly and indolently frittered away a large part of his intellectual substance in conversation must be discarded, and we must look upon him as a talker who from time to time, impelled by various motives, attempted to pour his ideas into the moulds of literature. As the importance of the distinction between the spoken and the written word gains more general recognition, other studies will add to our knowledge of its effect both on authors and on speakers.

[13] W. E. Russell, *Sydney Smith* (New York, 1905), p. 195.

[14] J. B. Priestley, *Talking* (New York, 1926), p. 24.

[15] R. W. Armour and R. F. Howes, *Coleridge the Talker* (Ithaca, the Cornell University Press), 1940.

THE USEFULNESS OF FIGURATIVE LANGUAGE

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I

IN PHILOSOPHICAL circles the adherents of the new mathematical logic have recently been taking disciples away from the older Aristotelian logicians. The mathematical logicians regret, as a matter of course, that Aristotle held up the progress of logic for two thousand years by basing it on rhetoric rather than on mathematics. Yet the fault of the Aristotelian logic is that it is not close enough to rhetoric rather than that it is too close, for philosophical studies of thought have never sufficiently grasped the importance of imagination and figurative language. The reason for this may lie in the ancient enmity between poetry and philosophy, of which Plato speaks. Whatever the ultimate value of mathematical logic may be, it seems likely for a time to take us further from an understanding of imaginative thought. Although the sciences, natural and social, are all in need of teachers trained to point out the uses and abuses of figures of speech, teachers of rhetoric are best prepared to lead the way in encouraging and disciplining imagination, which is, after all, the very principle of growth in our knowledge of the world and of society. The difficulties of the task are enormous, for every prejudice of the day favors fact and opposes fancy; yet, as ever, the history of society and that of science are at hand to prove that fancy always precedes fact and that imagination is a prerequisite to understanding.

Students who have long associated the Greek-derived names of the figures of speech with difficult recitations in school are astounded to learn that these figures are efficient tools for the intelligent man and that an imagination disciplined in expression may be more serviceable than a memory stuffed with facts. They are astounded because someone neglected to tell them that the poets whose language disturbed their adolescence were using the fundamental materials of both science and civilization and that the grammarian's classified figures are no more like the living imagination of the great scientist or poet or philosopher than old bones are like prime roast beef. Because of these misconceptions, many of those who think they are hardheaded are, on the contrary, intellectually penny-wise and pound-

foolish, trained only to creep from fact to fact. If ever they are to get their money's worth from their own minds, they must look more carefully into their notion of the practical.

Everyone calls "practical" those things which contribute to the necessities of life, but many forget that these necessities are only *means* to further *ends,* namely, the emotional and intellectual enjoyment of solitude and of society. It is desirable to have knowledge of the so-called impractical ends. Those who find the greatest satisfactions of life in work find them only when they look upon work as more than a useful and practical means to a further end; they find when they succeed in adding to the usefulness of work those apparently impractical qualities, imaginative beauty and dignity, which alone can satisfy human nature. Although imagination can be defended as the sole source of man's sense of the world's beauty and his own dignity, it is more significant in an age that loves utility to point out that imagination is not only useful but indispensable and that figurative language is not an impractical addition but a practical necessity of life.

II

Our utilitarian prejudices often blind us to the worth of imagination. In reading we are likely to look upon literally true propositions, or facts, as practical and upon imaginative thought expressed in figurative language as impractical. There are two reasons why this distinction is false. First, knowledge is not a static, completed system of facts. The growth of knowledge is always from the known to the unknown and can only proceed by that imaginative insight which finds expression in metaphors, similes, and other figures. A man comes, for example, upon a new kind of fruit. His thought usually runs in this fashion. What is this round yellow ball (Metaphor)? It is *like an orange* (Simile). It is a *grapefruit* (Fact). Scientists and engineers, philosophers and laymen, must, in advancing their thought into new realms, make use of the forms of thought and expression identified with poetry. Is the phenomenon under investigation light? Then the nature of light is corpuscular (Metaphor). But later experiments seem to show that light is like a wave (Simile). And still later experiments make us at one time regard light as a wave, at others as a shower of photons (Metaphors). Figurative language can be avoided only when thought itself ceases to be imaginative, when, in a word, men no longer learn, and knowledge is merely a static system of true propositions. But such a time can

never come, for thought as a function of a living organism contains within itself, in the imagination, the principle and means of its own growth.

The figurative language of the great classics of science, of philosophy, and of literature is not something added to thought, not embellishment, not ornamentation, not sugar-coating; it is rather the outward show of minds that are expanding into the unknown. A rough division of thought and expression into three levels shows that each kind of thought finds naturally its corresponding kind of expression.

Thought	Expression
1. Perception	Imagery expressed concretely in terms of the senses.
2. Understanding	Propositions, facts.
3. Imagination	Figures: metaphor, simile, etc.

1. Perceptual thought (picture-thinking) finds expression in concrete imagery. The expression is as limited as the thought; words are symbols for things seen, heard, tasted, felt. 2. Understanding finds expression in propositions and facts, employing conceptions (force, weight, power, mass, inertia) which cannot in themselves be perceived. And whence come these conceptions, these imponderables, if not at first from imagination? 3. Imagination differs from understanding in that it expresses itself in statements which, although not literally true, convey meaning from one person to another. If we look upon the preceding list, rough as its divisions are, as representative of thought and expression, we see how impractical it is to confine ourselves to one or two of the divisions of thought. A color-blind man is deprived by nature of a small subsection of perceptual imagery; he can have no correct thought about colors and no correct expression; he must copy on faith from the thought and expression of others. A man who blinds himself to the meaning and use of figurative expression deprives himself of more than a small subsection of thought; he is cut off from one of its major divisions and from the very principle of its growth. To tell a practical man to ignore figurative language is to tell a gardener to pull off each new leaf and tendril, an explorer to move without compass or guide, an army to leave behind its scouts and airplanes.

III

Since imagination is the principle of growth in knowledge it necessarily underlies all advances in both science and society. Thinkers who have grasped the importance of figurative language have felt justified in maintaining that science has reared its imposing structure on the solid foundation of poetical thought. What evidence supports this surprising statement? We know, of course, that culture moves from epoch to epoch by changes in the fundamental figures with which man interprets his world. Take, for example, the notion of conscience. The whole Greek view of life is summed up in the figures of those terrible denizens of the underworld, the *Furies,* who pursue Orestes in the *Eumenides* of Aeschylus. The Greek mind, and hence the Greek world, was objective in its outlook; the "still small voice" of conscience had to appear to it in visible form. Centuries of logic, the essence of medieval culture, are represented in the view of St. Thomas Aquinas that conscience is a syllogism with major and minor premises and a conclusion that guides our conduct. And can we not find the key to our own age, its central faith in science, in the assertion of a recent pundit that "conscience will have to look through the microscope if it ever sees its duty aright"?

How adequately the figure of the *scala perfectionis,* the ladder of perfection, expresses the world view of the Middle Ages! The Church and feudal society, philosophy and theology, from the lowliest priest to the highest Cardinal or Pope, from the serf to the Emperor, from profane knowledge to dogmatic theology—all experience was arranged like the spokes of the ladder whereby the mystic ascends step by step to the contemplation of God. A single figure gives us the point of view of Lucretius:

> Globed from the atoms falling slow or swift
> I see the suns, I see the systems lift
> Their forms; and even the systems and the suns
> Shall go back slowly to the eternal drift.

A single figure ("I propose to treat the emotions as lines, planes, and bodies.") gives us the essence of Spinoza's geometrical ethics. But all these figures have to do with culture, and the usefulness of culture, in the eyes of the practical man, requires a separate defence.

IV

But the practical man does not doubt the usefulness of science, even theoretical science; he grants to Einstein, as to Ford, a place in the utilitarian scheme of things. Yet no one can read Einstein and

Infeld's *Evolution of Physics* without realizing that imagination lies at the bottom of the physical world as we know it. "Physical concepts," these scientists say, "are free creations of the human mind, and not, however it may seem, uniquely determined by the external world." Let us see how knowledge of the physical world has advanced from one imaginative figure to another. The poetical nature of the earliest physicists, the animism whereby they ascribed to the physical world forces felt within themselves, is easily grasped. A god creates the winds by puffing his cheeks; spirits within trees cause growth; sun, moon, and stars have wills of their own, are born and die. Such is the poetical stuff of early science. Less beautiful perhaps, but equally imaginative, is the mechanical view of the classical physicist, who held with Helmholtz that the problem of science is merely "to refer natural phenomena back to unchangeable attractive and repulsive forces whose intensity depends wholly upon distance." How simple the world is when we approach it with the neat figures of the idealized machine!

But experiments outrun simple figures, and we find the modern physicist driven to a new and useful product of the imagination, the concept of "field." If anyone holds that the physicist's field is not figurative, let him plow and fence it!

True it is that many physicists will argue that "field" merely signifies verbally an intricate series of mathematical equations, the true language of physical reality. "The Great Architect of the Universe," says Jeans, "now begins to appear as a pure mathematician." But how obviously figurative the language of mathematics remains can be seen by observing that mathematical formulae represent the physical world as parts represent wholes, a figure by grammarians yclept synecdoche. Animism, mechanism, relativism, *mathematicism*—the crucial experiments in physics call forth imaginative insight which moves physics in its evolution from figure to figure. Science almost persuades us to believe that the Great Architect is Imagination, whose expression has what we call physical reality as well as beauty and dignity. Who is the physicist, after all is said and done, if he is not a finite mind that by disciplining its own figures of speech, seeks to put them in perfect correspondence with the expressions of the Great Imagination?

V

Just as the scientific imagination is always seeking an intelligible pattern in the physical world, so the political imagination forever

seeks to order civilization properly. It is impossible to express the ideas which control society and government without resorting to imagination and figurative language. Any problem basic to government will illustrate this assertion. Let us take, for example, the question of the relation between the state and the individual. Our first thought is, that there is one state and many individuals. But in counting, in approaching the problem from the simple arithmetical point of view, we are already employing figurative ways of thinking; we are letting parts (numbering; one and many) stand for wholes (the true nature of individuals and of states). And we must go farther in our imaginative thinking. We are looking for a figure that will give us a clew to the ideal relation between state and individual. We make several tentative statements (Metaphors).

The state is a machine.
The state is an animal.
The state is a bee-hive.

If these statements are accepted as representative of the truth, the individual must be considered subordinate to the state, for the parts of the machine are subordinated to the purpose of the machine, the organs or cells of the animal are subservient to its central being, and the workers in the hive live and die in the interest of the community of bees. Thus by imaginative thought we have arrived at one conception of the relation between the state and the individual. Upon further thought we find that the state is not literally a machine, for the individuals making up a state are able to act by themselves in a manner not possible to the parts of a machine. It is not literally an animal, for the individuals can live apart from the state in a manner not possible to the organs or cells of the animal. It is not literally a bee-hive, for the individual is guided by his own interest and by reason rather than by instinct. We change, therefore, from metaphors to similes.

The state is *like* a machine (in some respects, and unlike in others).
The state is *like* an animal (in some respects, and unlike in others).
The state is *like* a bee-hive (in some respects, and unlike in others).

Let us now suppose, however, that the politician who believes the state is superior to the individual makes without qualification the three metaphorical assertions that the state is a machine, an animal, a bee-hive. An individualist in the audience attacks him in the following manner: "Yes, the state is a machine; as you conceive it, it

is an infernal machine, a juggernaut which crushes all in its path. It is an animal, a Leviathan which devours the hapless citizen. The state is indeed a bee-hive, a workhouse, and the individuals within it have been made into drones. Such is the nature of your state. My state is an agreement, a contract between free individuals whereby they agree to certain laws for the common good. According to my theory individuals are kings; the state, a scrap of paper." The individualist has placed an unfavorable interpretation on the first metaphors and has completely reversed the conception of the relation between the state and the individual. Yet he has necessarily remained himself in the province of figurative language (metaphors: contract, kings, scrap of paper).

VI

The important point, in addition to the observation that we cannot escape figurative language, is that imaginative thought can be disciplined in expression. By the simple example chosen we have developed the extreme theories of the relation between the state and the individual. From these we learn that there are two proper approaches to the study of imaginative thought and figurative language. The first approach is purely mechanical. When a metaphor (The state is a machine) is reduced to a simile (The state is like a machine), the critic asks himself: does the metaphorical representation (machine) correspond point by point (all characteristics) to the object represented (the state)? This attention to detail calls for the same intelligence that an engineer displays in making blueprints of machines. The second approach is that of evaluation. Is the object chosen to represent of equal value, of greater value, or of less value than the object represented? The original statement that the state is a machine represents the first approach; it is free from open evaluation. The assertion that the state is a juggernaut, a Leviathan, a workhouse, brings in evaluation. Since these representing objects are unpleasant, the object represented by them becomes unpleasant. We do not care for such a state, although more pleasing representing objects might have won us over to the same theory. Evaluating metaphors either belittle or glorify the object represented; hence they often represent two attitudes toward the same thing. As the jingle has it:

> Two men looked out of prison bars;
> The one saw mud, the other stars.

Imaginative thought and figurative language can, therefore, be made objects of profitable study. The mechanical perfection of representing figures can be improved by a careful point-by-point comparison of the object represented with the object representing. Evaluation, however, depends upon good taste, and good taste in turn depends upon an extensive knowledge of good books. And the road to good books, other than digests of facts, is visible only to him who understands the uses of imagination. To doubt the usefulness of figurative language is to doubt the utility of science and of society and to leave the individual in a solitude which has neither beauty nor dignity.

INDIVIDUAL DIFFERENCES AMONG STUDENTS OF SPEECH AS REVEALED BY PSYCHOLOGICAL TESTS—I*

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TEACHERS of speech perhaps have always recognized that behind the obvious external differences between effective and ineffective speakers are substantial differences in general personality which conceivably may be described in terms of their attitudes and adjustments toward other people, toward themselves, and toward other elements of their environment.[1] During the past decade, the field of psychology has developed a considerable number of personality tests and measuring devices designed to provide quantitative indices of such traits as emotional adjustment, social adjustment, inferiority feelings, introversion and extroversion, morale, vocational interests, leanings toward psychological masculinity and femininity, adjustment to the home, and adjustment to health. The present

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[1] Bryng Bryngelson, "Speech Hygiene," THE QUARTERLY JOURNAL OF SPEECH, Vol. XXII, No. 4, 611–614, December, 1936; "Mental Hygiene for the Handicapped Child," *The Physiotherapy Review*, Vol. 18, No. 1, 1938.

series of investigations pursues an answer to these questions: to what extent do tests of this character enable us to understand more clearly the relationships of characteristics of personality to effective speech, and provide us with objective means of diagnosis of speech personality problems and the measurement of achievement? The procedure employed in the attempt to answer these questions has involved an objective evaluation of skill in speech performance with particular attention to methods of differentiation of effective from ineffective speakers, and a study of the relationship of psychological test scores, both with respect to scores on the entire test and to particular items within the test, to speech skill.

These studies have been carried on over a three-year period beginning in the fall of the 1936–1937 school year. The subjects used were students in the sections of the course in Fundamentals of Speech at the University of Minnesota. They are composed very largely of Sophomores and Juniors intent upon the completion of the Liberal Arts prerequisites for entrance into the professional colleges of the University. For most of these students, Speech was an elective course. They represented a fairly broad sampling of the various pre-professional college groups. The number of subjects used in each study will be indicated in the various reports. This report is concerned primarily with an illustration of the technique of evaluating speech performance which remains constant throughout the series, and an analysis of The Bell Adjustment Inventory as a sample of the tests analyzed in this project. The illustration of the technique of evaluating speech performance is based on 400 cases, 200 men and 200 women, from the 1937–1938 group; and the analysis of the Bell Adjustment Inventory is based on a study of selected inferior and superior speaker groups from the 1937–1938 groups and comparable groups in 1936–1937. The general procedure involved administration of the tests to the subjects, a rating and analysis of the subjects to select criterion cases, and then an analysis of the test and test item scores to determine their power of differentiation for the criterion cases. The method of validation employed is thus seen to be purely an outside criterion method. It is therefore a matter of first importance to explain the manner in which the effective and ineffective speech criterion groups were selected.

After the tests had been administered, but before they had been scored, and during the early weeks of the first quarter of the course, two instructors heard the students deliver a three-minute speech

involving the statement of a positive opinion. The instructors rated each student on a nine-point graphic rating scale on a quality called "General Effectiveness" in performance, and indicated on a check list what appeared to be the major faults of each speaker. The Minnesota Speech Problem Scale used for this purpose is included on the following page. Although this scale provides an opportunity for rating on characteristics of speech other than general effectiveness, the other ratings were not made in this study. The check-list for all areas in the scale, however, was used by the raters. The ratings of the two instructors on "General Effectiveness" were averaged to provide the first index of speech skill. At the termination of the school term, grades of the instructor in charge over the entire course were used to provide a second index of speech skill. The grade range varied from "A" for highest quality work down the alphabet to "F" for work of poorest quality. The process of selection of criterion groups was carried on separately for men and women. The twenty-five percent in each group who received the highest average rating by the two instructors, and who throughout the course maintained an average grade of "B" or higher were designated as the good speaker group. In the studies these cases shall be referred to as the *Q4* criterion group. The twenty-five percent receiving the lowest average rating by the instructors, and who received an average grade throughout the course of "C" or lower were designated as the poor speaker group. These cases shall be referred to as the *Q1* criterion group. This type of analysis permitted comparisons of three groups of subjects, good men speakers with poor men speakers, good women speakers with poor women speakers, and men and women speakers through the range of effectiveness. The check list analysis of this report is based upon fifty cases for each of the criterion groups, and 200 cases for the sex comparisons. The analysis of the Bell Adjustment Inventory is based upon fifty cases for each of the criterion groups in 1937–1938 and 25 cases for each of the criterion groups in the 1936–1937 data.

The extent of the individual differences in speech skill among these students was sufficient to produce sharp differences between those designated as "good" and those designated as "poor" speakers. The raw correlation between instructor's ratings for the 400 subjects of the 1937–1938 group was $.62 \pm .021$. The reliability of these ratings when combined by the Brown-Spearman formula is .77. The raw correlation between instructors for the men subjects was

$.58 \pm .032$ and for women subjects was $.56 \pm .033$. When corrected for combination of the ratings of two instructors they become .72 and .73 respectively. When the second criterion of "grades" is used to supplement ratings of these reliabilities, the total reliability of the outside criterion must be recognized as being reasonably high. The average rating of the *Q1* (poor) men was 4.08, whereas the average for the *Q4* (good) men was 7.06, the difference yielding a critical ratio of 18.00. The average rating for the *Q1* women was 3.86 compared with 6.84 for *Q4* women. The critical ratio in this instance is 27.00.

Although the check-list of faults was not used in the selection of criterion group cases, an analysis of these data tends to supplement the validity in selection of criterion group cases, and also throw light on the nature of the speech problems of the student speaker. Table I

SPEECH PROBLEM SURVEY SCALE

Form C

Howard Gilkinson and Franklin Knower
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Name..... Instructor and Course.....

	Seriously Handicapped			Fair But Rather Ineffective			Relatively Skillful		
A. SPEECH ATTITUDES AND GENERAL BEHAVIOR	1	2	3	4	5	6	7	8	9
1. Fidgety	7. Mentally Confused								
2. Inconsiderate	8. Nervous								
3. Listless	9. Not Conversational								
4. Little Eye Contact	10. Not Serious								
5. Little Projection	11. Withdrawing								
6. Little Spontaneity	12.								
B. VOCAL BEHAVIOR	1	2	3	4	5	6	7	8	9
1. Excess Vocalization	5. Poor Stress								
2. Hesitant	6. Unpleasant Quality								
3. Monotonous	7. Weak								
4. Poor Articulation	8.								
C. PHYSICAL ACTIVITY	1	2	3	4	5	6	7	8	9
1. Inanimate	5. Poor Posture								
2. Little Facial Expression	6. Random								
	7. Weak								
3. Mannerisms	8.								
4. Not Integrated									
D. LANGUAGE AND DICTION	1	2	3	4	5	6	7	8	9
1. Poor Sentences	3. Ungrammatical								
2. Poor Vocabulary	4.								
E. CONTENT AND COMPOSITION ..	1	2	3	4	5	6	7	8	9
1. Ill-defined Purpose	5. Not Clear								
2. Inaccurate	6. Not Interesting								
3. Insufficient	7. Not Significant								
4. Lacks Originality	8.								
F. GENERAL EFFECTIVENESS	1	2	3	4	5	6	7	8	9

summarizes, in terms of percentages, the frequency with which particular descriptive terms were checked in the survey. The critical ratios on percentage differences were computed by the method outlined by Edgerton and Paterson.[2]

It will be observed that the *Q1* group generally exceed the *Q4* group in the frequency with which the listed faults appear. For example, 34 percent of the *Q1* women were described as "fidgety" as compared with 6 percent of the *Q4* women. The difference is 28 percent which is statistically significant. It will be noted that nineteen of the seventy critical ratios in the table reach or exceed 3.00 and that forty of them reach or exceed 2.00.

A comparison of the frequency with which particular descriptive terms were applied to the 200 men as compared with the 200 women in the faults survey also shows a number of statistically significant critical ratios. These are presented in Table II. The reactions of the raters in this study were such as to indicate a higher frequency of fidgety, unintegrated, random behavior among the men, as well as a greater tendency toward poor articulation and inferior language habits. The women, on the other hand, show tendencies toward relative weakness and lack of animation in physical expression and lack of originality in speech content. In relation to the validity of these differences it should be noted that they appear incidentally in the study; no instructions were given the raters to seek or watch for sex differences. These differences and the differences which normally exist between men and women with respect to their interests and attitudes indicate the advisability of separating the data for men and women in item analyses of the type undertaken in this study. Incidentally, it is interesting to note that the sex differences in poor integration of physical behavior shown in Table II find a parallel in the sex differences which have been discovered relative to the comparative incidence of stuttering among men and women.[3] The ratio of the sex differences for the faults checked in this study, when we consider only those which are statistically significant, is approximately 1 to 2.

In addition to being rated for general effectiveness in the manner described the subjects in the experimental group took a number of

[2] Harold A. Edgerton, and Donald G. Paterson, "Table of Standard Errors and Probable Errors of Percentages for Varying Numbers of Cases," *Journal of Applied Psychology*, 10, 1926, 378–392.

[3] J. E. W. Wallin, "Speech Defective Children in a Large School System," *Miami University Bulletin*, Series XXV, No. 4, 1926.

TABLE I

Faults Survey: Comparison of Good and Poor Speakers

	Women				*Men*			
	Q1	Q4	diff.	C.R.	Q1	Q4	diff.	C.R.
A. General Behavior								
1. Fidgety	34	6	28	3.73	56	26	30	3.21
2. Inconsiderate	2	2	0	0.00	2	2	0	0.00
3. Listless	40	4	36	4.84	16	6	10	1.61
4. Little eye contact	52	22	30	3.25	60	18	42	4.79
5. Little projection	68	16	52	6.19	60	20	40	4.47
6. Little spontaneity	68	20	48	5.50	52	16	36	4.09
7. Mentally confused	16	6	10	1.61	18	2	16	2.78
8. Nervous	62	26	36	3.88	70	28	42	4.64
9. Not conversational	42	18	24	2.71	28	10	18	2.38
10. Not serious	6	0	6	1.76	4	2	2	.58
11. Withdrawing	36	20	16	1.80	36	6	30	3.95
B. Vocal Behavior								
1. Excess vocalization	26	16	10	1.24	30	22	8	.91
2. Hesitant	38	16	22	2.55	48	22	26	2.82
3. Monotonous	66	32	34	3.62	62	30	32	3.38
4. Poor articulation	34	12	22	2.71	48	26	22	2.34
5. Poor stress	36	28	8	.86	46	28	18	1.91
6. Unpleasant quality	34	16	18	2.12	18	20	2	.25
7. Weak	38	12	26	3.14	22	6	16	2.35
C. Physical Activity								
1. Inanimate	56	28	28	2.98	38	6	32	4.16
2. Little facial expression	70	32	38	4.10	58	22	36	3.93
3. Mannerisms	32	12	20	2.49	36	24	12	1.32
4. Not integrated	12	8	4	.67	24	20	4	.48
5. Poor posture	40	22	18	1.98	34	24	10	1.11
6. Random	32	10	22	2.81	64	44	20	2.05
7. Weak	44	22	22	2.40	14	8	6	.97
D. Language								
1. Poor sentences	20	2	18	2.99	26	12	14	1.81
2. Poor vocabulary	8	2	6	1.40	14	2	12	2.27
3. Ungrammatical	10	2	8	1.72	26	10	16	1.34
E. Content								
1. Ill-defined purpose	10	0	10	2.39	20	10	10	1.41
2. Inaccurate	2	2	0	0.00	4	10	6	1.19
3. Insufficient	34	8	26	3.38	14	6	8	1.34
4. Lacks originality	38	16	22	2.55	14	12	2	.30
5. Not clear	8	0	8	2.11	12	6	6	1.05
6. Not interesting	16	4	12	2.03	12	2	10	2.00
7. Not significant	18	6	12	1.88	12	8	4	.67

TABLE II

Faults Survey: Comparison of Men and Women

	Women	Men	Diff.	C.R.
A. General Behavior				
1. Fidgety	18	38	20	4.61
2. Inconsiderate	2	2	0	0.00
3. Listless	20	15	5	1.34
4. Little eye contact	34	38	4	.85
5. Little projection	40	33	7	1.46
6. Little spontaneity	41	34	7	1.46
7. Mentally confused	12	7	5	1.71
8. Nervous	52	50	2	.40
9. Not conversational	30	23	7	1.60
10. Not serious	4	5	1	.49
11. Withdrawing	30	19	11	2.59
B. Vocal Behavior				
1. Excess vocalization	28	30	2	.44
2. Hesitant	30	34	4	.87
3. Monotonous	50	49	1	.20
4. Poor articulation	21	44	23	5.07
5. Poor stress	31	39	8	1.69
6. Unpleasant quality	22	22	0	0.00
7. Weak	23	12	11	2.91
C. Physical Activity				
1. Inanimate	43	27	16	3.43
2. Little facial expression	50	44	6	1.21
3. Mannerisms	27	31	4	.88
4. Not integrated	10	23	13	3.55
5. Poor posture	30	28	2	.44
6. Random	20	51	31	6.94
7. Weak	30	13	17	4.25
D. Language				
1. Poor sentences	9	21	12	3.41
2. Poor vocabulary	7	10	3	1.09
3. Ungrammatical	8	16	8	2.48
E. Content				
1. Ill-defined purpose	6	12	6	2.16
2. Inaccurate	2	7	5	2.43
3. Insufficient	20	12	8	2.21
4. Lacks originality	26	12	14	3.63
5. Not clear	8	9	1	.36
6. Not interesting	10	6	4	1.48
7. Not significant	14	12	2	.59

personality tests, among which was the Bell Adjustment Inventory. This test contains one hundred and forty items and yields four scores: Home Adjustment, Health Adjustment, Social Adjustment, Emotional Adjustment. Standardized, published schedules permit the translation of the numerical scores for each of the four adjustments into the following qualitative designations: Excellent, Good, Average, Unsatisfactory, Very Unsatisfactory. Table III presents a comparison of good and poor speakers (*Q4* and *Q1*, respectively) in terms of the percentages of the two groups whose adjustment scores place them in particular categories. For the purposes of this analysis, Excellent and Good scores are lumped together, as are the Unsatisfactory and Very Unsatisfactory scores. The table, therefore, shows what percentage of the *Q1* and *Q4* groups are above average, (marked "G") average (marked "A") and below average, (marked "U"), in respect to the various types of adjustment. For example, in the 1936–37 data, it appears that 24 percent of the poor male speakers were above average in Social Adjustment as compared with 68 percent of the good speakers. This yields a difference of 44 percent and a critical ratio of 3.49. Approximately the same difference appears for the 1937–38 group.

An inspection of the whole table shows that the one test score category in which clear and consistent differentiation of good and poor speakers appears is Social Adjustment. Not all of the critical

TABLE III

Bell Adjustment Inventory: Comparison of Good and Poor Speakers on the Basis of Test Scores

	1936–37								1937–38							
	Men				Women				Men				Women			
	Q1	Q4	diff.	C.R.	Q1	Q4	diff.	C.R.	Q1	Q4	diff.	C.R.	Q1	Q4	diff.	C.R.
Home Adjustment																
G	40	52	12	.86	52	40	12	.86	48	50	2	.20	46	38	8	.81
A	28	40	12	.90	28	32	4	.31	38	30	8	.84	30	40	10	1.05
U	32	8	24	2.22	20	28	8	.67	14	20	6	.80	24	22	2	.24
Health Adjustment																
G	36	40	4	.29	36	20	16	1.28	38	36	2	.21	30	30	0	0.00
A	52	48	4	.28	36	28	8	.61	48	54	6	.60	54	36	18	1.83
U	12	12	0	.00	28	52	24	1.78	14	10	4	.80	16	34	18	2.12
Social Adjustment																
G	24	68	44	3.49	28	48	20	1.48	24	58	34	3.69	36	56	20	2.05
A	56	24	32	2.46	52	44	8	.57	50	40	10	1.01	48	40	8	.81
U	20	8	12	1.24	20	8	12	1.24	26	2	24	3.69	16	4	12	1.62
Emotional Adjustment																
G	40	52	12	.86	28	32	4	.31	38	40	2	.20	28	40	12	1.28
A	36	32	4	.30	40	32	8	.60	54	48	6	.60	40	42	2	.20
U	24	16	8	.71	32	36	4	.30	8	12	4	.67	32	18	14	1.64

ratios are statistically significant here, but the differences are consistent, i.e., in all groups the good speakers exceed the poor speakers in the number of above-average scores, the poor speakers exceed the good speakers in the number of below-average scores, and the poor speakers exceed the good speakers in the number of average scores. It may be noted that this scale differentiates the male criterion groups more effectively than it does the female groups. The differences and critical ratios in respect to the other three types of adjustment are not impressive, although the data show more unsatisfactory health adjustment among the *Q4* women than among the *Q1* women, and the *Q4s* of both sexes show a slightly higher frequency of good and excellent emotional adjustment than do the *Q1s*.

In this study however, we are interested not only in the extent to which standard scoring methods show a differentiation, but also in the identification of particular items in response to which good and poor speakers differ. The differences in Table III indicate that the two groups must differ in respect to some of the items in the Social Adjustment category, but it does not follow that differentiation will appear with respect to all such items in the test. Furthermore, the failure of clear cut differentiation in standard scores of the other three types of adjustment does not prove that there are no significant items among them.

In order to discover what items contribute to the differentiating power of the test, it was submitted to a process of item analysis. The data resulting from the analysis of these particular items is presented in Table IV. It will be noticed that there are four groups: men and women of the 1936–37 study and men and women of the 1937–38 study. In the Bell Adjustment Inventory there are three possible answers to each question, "yes," "no," or "?." Table IV shows the percentages of the *Q1* and *Q4* groups giving these answers to the various items, and the critical ratios of the percentage differences. For example, 22% of the *Q1* men in the 1937–38 data answer "yes" to question 5, as compared with 60% of the *Q4* men, which yields a critical ratio of 4.17.

The item analysis of the entire test reveals fourteen items with critical ratios of 3.00 or more for one or more of four experimental groups. They are numbered in order of their appearance in the test.

5. At at reception or tea do you seek to meet the important person present?
12. Do you often have much difficulty in thinking of an appropriate remark to make in group conversation?

22. In school is it difficult for you to give an oral report before the class?
36. Are you troubled with shyness?
39. Would you feel self-conscious if you had to volunteer an idea to start a discussion among a group of people?
44. Have you had experience in making plans for and directing the actions of other people?
49. Do you have difficulty in starting conversation with a person to whom you have just been introduced?
56. Do you find it easy to make friendly contacts with members of the opposite sex?

TABLE IV

Item Analysis of Bell Adjustment Inventory: Items Showing Significant Critical Ratios in Comparisons of the Responses of Poor and Good Speakers

		1936–1937						1937–1938					
		Women			Men			Women			Men		
Item		Q1	Q4	C. R.	Q1	Q4	C. R.	Q1	Q4	C. R.	Q1	Q4	C. R.
5.	Yes	24	20	.33	36	36	0.00	42	58	1.63	22	60	4.17
	No	44	76	2.46	52	36	1.14	54	34	2.08	64	32	3.40
	?	32	4	2.80	12	28	1.45	4	8	.85	14	8	.96
	Yes	44	36	.58	24	36	.94	46	16	3.45	44	18	2.95
12.	No	40	52	.86	76	56	1.53	50	80	3.29	52	76	2.61
	?	16	12	.41	0	8	1.48	4	4	0.00	4	6	.45
22.	Yes	52	16	2.90	40	20	1.50	58	26	3.44	44	14	3.53
	No	36	72	2.86	52	80	2.19	38	70	3.37	52	82	3.37
	?	12	12	0.00	8	0	1.48	4	4	0.00	4	4	0.00
36.	Yes	44	28	1.20	48	12	3.00	52	28	2.52	38	22	1.80
	No	40	60	1.45	48	76	2.14	38	64	2.68	52	74	2.34
	?	16	12	.42	4	12	1.05	10	8	.35	10	4	1.20
39	Yes	40	20	1.58	24	16	.72	30	20	1.16	30	10	2.59
	No	52	72	1.49	68	68	0.00	56	72	1.70	60	88	3.37
	?	8	8	0.00	8	16	.88	14	8	.97	10	2	1.74
44.	Yes	44	80	2.80	60	76	1.20	66	80	1.59	54	86	3.80
	No	44	16	2.29	40	20	1.59	32	18	1.65	42	14	3.29
	?	12	4	1.05	0	4	1.03	2	2	0.00	4	0	1.43
49.	Yes	40	24	1.24	44	24	1.54	32	22	1.12	42	18	2.73
	No	56	72	1.19	48	60	.86	62	74	1.29	52	80	3.08
	?	4	4	0.00	8	16	.88	6	4	.45	6	2	1.03
56.	Yes	72	72	0.00	68	76	.63	70	74	.44	56	86	3.48
	No	28	28	0.00	24	24	0.00	26	18	.98	34	10	3.04
	?	0	0	0.00	8	0	1.48	4	8	.85	10	4	.83
64.	Yes	32	24	.63	28	12	1.45	44	18	2.90	22	22	0.00
	No	68	76	.63	64	80	1.29	54	82	3.18	78	78	0.00
	?	0	0	0.00	8	8	0.00	2	0	1.00	0	0	0.00
65.	Yes	12	76	6.00	32	72	3.10	24	74	5.81	30	70	4.35
	No	80	20	5.31	64	28	2.75	62	24	4.18	68	30	4.09
	?	8	4	.59	4	0	1.03	4	2	.59	2	0	1.00
70.	Yes	52	40	.86	48	24	1.84	70	24	5.23	52	16	4.09
	No	32	48	1.18	40	64	1.76	22	66	4.94	36	74	4.13
	?	16	12	.41	12	12	0.00	8	10	.35	12	10	.32
88.	Yes	36	80	3.50	56	60	.30	58	88	3.57	62	72	1.08
	No	52	20	2.50	32	32	0.00	36	6	3.94	34	26	.88
	?	12	0	1.85	12	8	.47	6	6	0.00	4	2	.59
100.	Yes	32	36	.31	12	24	1.12	28	58	3.19	42	36	.71
	No	44	40	.31	52	32	1.47	50	30	2.08	50	38	1.21
	?	24	24	0.00	36	44	.58	22	12	1.33	8	26	2.47
130.	Yes	60	32	2.07	52	24	2.14	54	34	2.06	44	22	2.39
	No	40	68	2.07	36	68	2.41	32	62	3.16	54	70	1.67
	?	0	0	0.00	12	8	.47	14	4	1.79	2	8	1.39

64. Have you ever been afraid you might jump off when you were on a high place?

65. Have you had a number of experiences in appearing before public gatherings?

70. Do you find it very difficult to speak in public?

88. Are you sometimes the leader at a social affair?

100. Are you often the center of favorable attention at a party?

130. Do you feel self-conscious when you recite in class?

All of these items show critical ratios of 3.00 or more in one or more instances. Items 22, 36, 39, 44, 49, 65, 70, and 130 show a higher order of consistency of differentiation in the four groups. Items 56, 64, 88, and 100 show some ties in percentages but no marked inconsistency. Items 5 and 12, particularly the former, show striking inconsistency. In this connection it should be remembered that the 1936–37 groups contain only twenty-five subjects, which is hardly enough for conclusive item analysis, and some variation must therefore be expected. However, there is considerable agreement as between the data for the two years despite the small sampling in the first two groups, and of course, the 1937–38 data show more consistent differentiation as well as higher critical ratios, there being fifty subjects in each of these two groups.

The analysis of the test also reveals a number of items with low critical ratios, but showing consistent differentiation in the four groups.

8. Do you take responsibility for introducing people at a party?

14. Do you frequently suffer from gas in the stomach or intestines?

15. Did you ever take the lead to enliven a dull party?

40. Do you dread the sight of a snake?

81. Do you blush easily?

89. Are your feelings easily hurt?

104. Do you find that you tend to have a few close friends rather than many casual acquaintances?

106 Are you troubled with the idea that people are watching you on the street?

114. Do you keep in the background on social occasions?

118. Does it upset you considerably to have a teacher call on you unexpectedly?

120. Do you get upset easily?

122. Do you find it difficult to start a conversation with a stranger?

135. Do you hesitate to volunteer in a class room recitation?

140. Do you hesitate to enter a room by yourself when a group of people are sitting around the room talking together?

The percentage comparisons for these items are presented in Table V. There are tied percentages in items 118 and 140, but in all the others the direction of the differences should be the same for

TABLE V

Item Analysis of Bell Adjustment Inventory: Items Showing Consistent Differentiation in Four Experimental Groups

		1936–37						1937–38					
		Women			Men			Women			Men		
Item		Q1	Q4	C. R.	Q1	Q4	C. R.	Q1	Q4	C. R.	Q1	Q4	C. R.
8.	Yes	72	80	.66	48	56	.57	70	84	1.69	60	82	2.53
	No	24	16	.73	40	32	.62	26	16	1.25	30	10	2.59
	?	4	4	.00	12	12	.00	4	0	1.43	10	8	.36
14.	Yes	8	12	.47	4	8	.60	8	12	.66	8	12	.66
	No	92	88	.47	96	88	1.05	92	86	.97	90	88	.32
	?	0	0	.00	0	4	1.03	0	2	1.00	2	0	1.00
15.	Yes	60	68	.59	64	80	1.29	62	76	1.54	74	82	.97
	No	32	28	.31	24	12	1.12	34	20	1.59	18	10	1.18
	?	8	4	.60	12	8	.47	4	4	0.00	8	8	0.00
40.	Yes	28	40	.90	12	28	1.44	36	44	.82	14	22	1.04
	No	72	60	.90	80	68	.98	60	52	.81	86	76	1.29
	?	0	0	.00	8	4	.60	4	4	.00	0	2	1.00
81.	Yes	36	32	.30	40	24	1.24	38	24	2.54	52	36	1.63
	No	56	68	.88	48	60	.86	58	72	1.49	44	48	.40
	?	8	0	1.48	12	16	.41	4	4	.00	4	16	2.03
89.	Yes	68	44	1.76	44	20	1.89	56	40	1.63	42	36	.61
	No	24	48	1.83	48	52	.28	40	54	1.43	50	62	1.21
	?	8	8	.00	8	28	1.90	4	6	.45	8	2	1.39
104.	Yes	56	52	.28	68	28	3.10	52	38	1.41	44	36	.82
	No	36	44	.58	28	56	2.09	44	52	.81	44	50	.61
	?	8	4	.60	4	16	1.45	4	10	1.20	12	14	.29
106.	Yes	24	12	1.12	12	4	1.05	24	14	1.29	16	14	.28
	No	76	88	1.12	88	92	.47	74	82	.98	80	84	.52
	?	0	0	.00	0	4	1.03	2	4	.58	4	2	.58
114.	Yes	32	12	1.77	44	16	2.28	28	22	.70	38	16	1.40
	No	56	68	.88	52	64	.87	62	70	.84	58	74	1.70
	?	12	20	.78	4	20	1.78	10	8	.35	4	10	1.20
118.	Yes	48	24	1.83	24	16	.71	36	26	1.09	22	20	.24
	No	48	76	1.83	64	64	.00	54	70	1.67	74	76	.23
	?	4	0	1.03	12	20	.78	10	4	1.20	4	4	.00
120.	Yes	20	16	.37	24	12	1.12	30	20	1.16	14	12	.29
	No	80	84	.37	68	76	.63	68	76	.89	80	84	.52
	?	0	0	.00	8	12	.47	2	4	.58	6	4	.45
122.	Yes	32	16	1.36	28	20	.67	24	14	1.29	26	18	.98
	No	52	84	2.58	60	72	.90	72	82	1.20	66	82	1.86
	?	16	0	2.19	12	8	.47	4	4	.00	8	0	2.11
135.	Yes	64	44	1.45	48	20	2.19	42	38	.41	50	28	2.32
	No	36	56	1.45	48	64	1.16	48	58	1.01	46	68	2.29
	?	0	0	.00	4	16	1.45	10	4	1.20	4	4	.00
140.	Yes	36	28	.61	32	24	.63	32	30	.24	32	22	1.12
	No	52	68	1.18	56	56	.00	60	64	.41	62	74	1.29
	?	12	4	1.05	12	20	.78	8	6	.39	6	4	.45

men and women, but where the nature of the difference is the same in four groups it increases the probability of the existence of a "real" difference.

Of the one hundred and forty items of the test, the twenty-eight listed show the clearest differentiation between the responses of good and poor speakers. About sixty of the remaining items show consistent differentiation in two sets of data for men and women, but their critical ratios are low and chance may, in many instances, ac-

count for the consistency. It is possible, of course, that some of these latter items would prove significant upon examination of additional groups of subjects.

As might be expected after an examination of Table III, a large proportion of the twenty-eight significant items are classified as Social Adjustment, twenty-one of them in fact, which is sixty percent of the Social Adjustment items in the test. Six of the significant items fall in the class of Emotional Adjustment, and one in the class of Health Adjustment. In other words, most of the significant items are among those which question the student about his feelings and behavior in situations involving the use of speech. These are conveniently referred to as "direct" items. Relatively few in this study are those significant "indirect" questions which canvas the subject's reactions to ostensibly non-social elements of his environment such as snakes and high places.

It is not the desire of the writers to draw extensive conclusions based upon these findings. Similar reports on other tests of personality are to be made in future publications, and interpretations can better be made when all of the evidence is in. The main purpose here is to describe the method of study—relatively new in speech but extensively used elsewhere—and to record some of the findings. This is one of a number of exploratory studies based upon the general hypothesis that the obvious external individual differences in speech effectiveness which we see all about us are associated with discoverable psychological differences. It may be said, however, that assuming the absence of strong selective factors in the data, and taking the responses to the Bell Adjustment Inventory at their face value, the study indicates a functional relationship between speech-classroom-behavior and behavior in a variety of social situations. The results here corroborate findings reported elsewhere.[4]

[4] Franklin H. Knower, "A Study of Speech Attitudes and Adjustments," *Speech Monographs*, Vol. V, 1938.

SLANG—SLAG OR STEEL?

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OUR language "Melting Pot" continues to boil. Into it is poured material from every country and activity on the earth. Is it changing from a "Melting" into a "Smelting" Pot? Which are we making—slag or good English steel? Our American slang, the most important by-product of the process today, is often condemned, occasionally upheld, but seldom analyzed. Let us examine it for a few moments.

Where did this vagabond fashion originate? We Americans have adopted it as our own until now we almost point to it with pride as one of our great American institutions. But, should we? The evolution of slang, if such it can be called, is interesting. Ancient Greek and Latin both contained a language within a language similar to slang. Quintilian, the Roman rhetorician, advised against its usage when he wrote, "We must not use words that have become a vicious habit with a number of people." The earliest reference to the word slang, however, is to be found in Toldervy's "History of Two Orphans," published in 1756. When Sir Walter Scott used the term, its meaning was so obscure that he defined it for the public in one of his books.

Contrary to popular belief, then, it is not a modern innovation. Slang, as we know it, originated on the continent. Authorities agree that this wild, free, often vulgar language came into existence in the fifteenth century. From its inception, it has neglected to follow the usual standards established by the best writers and speakers. Roving tribes of gypsies were said to be its originators. The lingo, argot, or whatever it was called at that time, was based on a mixture of French, German, Italian, and Portuguese dialects. Gradually from the jargon of these tribes there resulted a more polished cant which later in the century reached England. There it gained a more permanent place in all strata of society. As in America, this new patois was enthusiastically received, particularly by the criminal classes and the sporting element. Many of the words used in prize fighting, such as "mugg," "upper-cut," and "in the pink," originated at that time. Then, as swiftly as it had come, this careless speech left England for our country where a complete American possession resulted until now it has become a very part of us.

America has been fertile soil for slang. The first great western migration with its mixture of races and breaking of old associations and traditions made this new country a favorable place for the development of a colloquial style. We have always imported most of our slang. In fact, comparatively few words of American origin are recorded in lexicons of slang. It has been estimated that less than five per cent of the total number are home grown. European argot, either original or corrupt in form, dominates most of our American slang. The word "gyp," a comparatively recent arrival, will illustrate. It is not American and it is not new! "Gyp" is over four hundred years old and has been in use on the continent and in England with approximately the same meaning ever since.

American slang reveals a noticeable lack of originality and creative ability. Many of our so-called popular fashions are really antiques. "Whoopee" was first made over three centuries ago in a play entitled, "The Virgin Martyr." Thomas Middleton "smelled a rat" in 1620. They all "beat it on the hoof" to London as early as 1691. Men had to "buck up" and were "first rate" even in 1750. Guy de Maupassant first used the phrase, "three sheets in the wind." Scott recorded a "blowout" in England in 1832. A "regular guy" was first described in Barham's Legends in 1806. Shakespeare is given credit for a number of words such as "bustle," "bump," and "dwindle," as well as many expressions including: "Good night," "she falls for it," "dead as a door nail," "beat it," "hang yourself," "done me wrong," "to frame thee," and numerous others.

Not all slang originated on the continent, however. Let us find some of the sources in our own country. The most common is the family circle. Sister Sue complains, they do now-a-days, of mother's cooking, if mother still cooks, and remarks that her biscuits are "not so hot." Whereupon mother advises her girl to "cut the slang out" for it sounds "like the dickens." Father then "puts in his oar," adding that that's a "heck" of a way to correct the "kid," and the hub-bub continues. Of the members in the family, the baby, too, often introduces novel styles through the imperfect imitation of sounds such as "masewing chine." Neighbor children use the expression to refer to their sewing machines,—and so it goes on!

Scenes like these are enacted from coast to coast and from the Great Lakes to the Gulf. Homes differ as to the degree of coarseness of slang used, to be sure, but the American home where none is found is the exception. Nicknames, as well as proper names, add

a few terms to the caldron. "Tommy Atkins," "Peeler" from Sir Robert Peel, "Boycott" from Captain Boycott, "John Henry" from John Hancock, and "Dionne" for five "gals" of gasoline, are all examples.

Words coined to supply an immediate need such as "lip-stick," "sky-scraper," and "bootlegger" do not become permanent as a rule. Like other coins, they soon become thin and valueless. If there is not a good English equivalent, a word is more likely to remain in the language.

The user often determines the fate of slang. "Pussy-footing" became popular when President Theodore Roosevelt originated the term. President Harding created the word "normalcy." An English dictionary recorded the word "chiseler" as slang in 1808, and slang it remained until President Franklin D. Roosevelt, one Sunday evening not so long ago, used it "over the air." According to lexicographers, the status of the term was automatically raised from slang to colloquial.

Variety in expression is often secured by using words as different parts of speech such as "queering," "panning," and "jollying." Names of animals such as "henpecked," "sheepish," "owlish," "mulish," "doggy," etc., seem to be the most popular source of coined adjectives. The origin of many one-syllable slang words has remained obscure. A large number such as "nag," "fog," and "pet" come from—we know not! Shortened forms include numerous abbreviations, as "N.G." and "C.O.D." Woodrow Wilson was the first to use "O.K." on official documents.

So, we find that slang refers to "unauthorized language in popular usage which is shunned." An engineer aptly defined it as "Sport model speech stripped down to get more speed with less juice." On the whole, slang consists of two types: (1) New words often used by illiterate classes, (2) Ordinary phrases used in an arbitrary sense —such as, "meet the wife." When hubby refers to "my wife," his better-half is pleased, but when he says, "Meet the wife," she becomes "just furious."

There are many grades of slang, yet not all are vulgar or ungrammatical. They vary in degree of coarseness from colloquial to vulgar. The lowest levels, such as "skiddoo" and "shoo-fly," are ordinarily short-lived. Humor in words of this type lies principally in the sound. This kind, however, are soon overworked, grow stale, and are quickly discarded.

Slang spreads as fast as the sound waves which carry it. The generality of the fashion is unquestioned, for a "classy dame" or a "hard-boiled guy" is recognized from the Atlantic to the Pacific. In origin and intent, slang is not a deliberate attempt to do violence to accepted custom and legitimate speech. This is a by-product of its use—not the cause. Our language is so plastic a medium that at one moment a word may be felt definitely as slang, but in another set of circumstances may not produce this impression at all. In some cases, slang is the employment of an unusual word in a usual sense, or a usual word in an unusual sense. The borderline between colloquial and slang is at times difficult to find. Words are constantly crossing it in both directions. We use the word "proposition" today, for instance, without question.

Slang which fills a real void in our language frequently comes by degrees, as "blizzard," "wallflower," and "mixer," into good usage. A word such as "jazz," with no exact substitute in the language, is less objectionable and more likely to become permanent than "peppy" or "nutty," which have respectable and expressive English synonyms.

What slang consists of and what becomes of it depend upon the surrounding circumstances as well as its intrinsic qualities. Our reaction to this illegitimate speech is affected by five factors: (1) the word itself, (2) the use to which it is put, (3) the person who uses it, (4) the thing to which it applies, and (5) the context in which it is found. Purists deplore slang but do not ignore it for most of us are addicts in varying degrees. With all respect to our present day critics, identical complaints were offered over two hundred years ago. This jargon has become an inseparable part of the language whether we like it or not.

The connotation, rather than the denotation, of slang is an important factor. The word "depression," which formerly meant only a hole in the ground to most of us, has a decidedly different connotation since 1929! This distinction in words was made by Guest in the line, "It takes a heap o' livin' in a house to make it home."

The sound element in slang is interesting. It is a language of expression, rather than communication. "To beat it" is considered slang but to beat anything else is correct English. Many expressions, such as "blizzard" and "hub-bub" have been coined because of sound imitation. The preponderance of consonants, as well as the close relation of sound and sense, is characteristic. Often just a change

of inflection on a standard English word, such as "absolutely," causes an expression to lose its caste.

Into the hopper of slang have been poured many terms, which, because of their vitality and expressiveness, have been assimilated into good usage. "Mob," "graft," "stunt," and "crank" were all slang at one time. Expressions as "square yourself," "hold-up," and "up against it," are well on the road to respectability. The more conventional words tend toward permanence of form. On the whole, the contribution made by slang is small. Words are invented, not because they are better than accepted phraseology but different. They change with fashion and taste and only occasionally leave a permanent and recognized addition to the language. They are another example of our American desire for novelty!

An element of humor is always present in slang, usually in the form of exaggeration. To call a hat a "lid" is amusing because of its implied comparison. This carefree method of expression is seldom intentional or bitter. When a game of craps is referred to as "African golf," this "little two-legged joker-man," as Carl Sandburg so aptly calls him, smiles. There are levels of humor in slang, too. Words in the lower rhetorical levels, humorous merely because of sound, as "skeeziks" and "punk," are like leaves. They grow brilliant for a while but fade just as quickly.

A childish language is slang—appealing to and used, to a large extent, by children. Investigation in high school a few years ago showed freshmen to be the largest group of users. A child's chief interests, food, parts of the body, and animals, form the basis of most of the slang which is coined. The number of references to food, as "bad egg," "hunk of cheese," "upper crust," and "apple polishers," is noticeably large. Many references to parts of the body are found in lexicons of slang, including "on the hip," "thumbs down," "cross your fingers," "chin in," etc. Animals are another chief source of interest. "Foxy," "crocodile tears," "cat's meow" (or is it "whiskers?"), "get his goat," etc., will illustrate.

This care-free language is not confined to children. It is used not by groups as a whole, however, but by individuals. Slang is not transferred from page to page, but transmitted from man to man. It develops most freely in groups with common interests. The pilot, the doctor, the motorman, the business man, the policeman all speak their own language. Groups without a sense of unity, such as farmers, and research workers, rarely invent slang. The lingo used

by approximately fourteen hundred "savages," or better known as college men and women who work at Yellowstone Park each vacation, is typical.

This vagabond style has invaded almost all walks of life. Every trade, occupation, profession, class, and activity has its own language, often to which only the initiated hold the key. Distinction should be made between the technical language of a group and this intimate, colloquial speech called slang. Some technical words, however, were slang in the beginning. The first tailor who called his smoothing iron a "goose" probably smiled, little realizing that he was starting a fashion in tailoring.

Truly strange and varied is the vernacular on a campus. The mystic phrases and lingual short-cuts, which form the bulk of college slang, are unintelligible to the public and could not, at times, be interpreted by a former graduate. At this time of year, students begin to "grind" even in a "snap" course, under an "easy prof," for if they "cut" classes and do not "cram" for an "exam" in "math," they will "flunk" the "quiz" and be "out of luck!"

The language of the stage is as varied as the types of performance. When an actor goes from the stage to the screen, for example, he takes the slang with him. The man in business speaks his own lingo as he predicts a slump. The politician, too, has his slang. At each change of administration many new words are born which, as a rule, are short-lived. The soldier and aviator, especially during the World War, coined many additions to the Melting Pot, now almost forgotten. The racetrack, the field, the gymnasium have a slang all their own. Many contributions have come from the American movie.

Slang differs geographically as well as by groups. Whether you "tote" or carry; "allow" or just think; "calculate," "reckon," or "guess;" sit on a "piazza," "stoop," "porch," "gallery," or "veranda;" cook in a "skillet," "frying pan," or "spider", depends upon where you live. In many slang idioms, superfluous wording is used. How simple to use "unbalanced" instead of "screw-loose," or "blunder" in place of "barking up the wrong tree!" Energy is wasted on expressions like these which have standard English equivalents.

Slang may at times appear vigorous and clever, but it is and always has been recognized as undignified. It is so vague and general that the user fails to express himself with any degree of precision. Current words coined without authority mark a speaker as uncul-

tured. Exactness is indicative not only of good speaking, but clear thinking. The argument that slang is stronger is not well founded. Others contend that the shortened form is a time saver. But, what's the hurry? This age does not account for it, for the same attack was made by Dean Swift, in an essay in the "Tatler" in 1710. Disgusted with the abbreviated forms of his day, he once said, "We cram one syllable full and then cut off the rest" . . . and why? We ask the same question in 1940!

"May I use slang in ordinary conversation?" is often asked. What we allow in everyday conversation may, in our unguarded moments, appear where we do not want it. Our mind will not furnish us on demand a clear, accurate, dignified word if it is filled with vague, general expressions. Oliver Wendell Holmes answered the whole problem when he wrote, "The use of slang is at once a sign and a cause of mental atrophy." It causes our vocabularies to waste away for want of nourishment. With a heritage of over half a million words, we can not afford to impoverish our speaking vocabularies, which, on the whole, are very limited.

Many years ago, in "The Essay on Criticism," Pope gave an excellent suggestion which is just as applicable to slang today:

> "In words, as in fashions, the same rule will hold;
> Alike fantastic if too new or old;
> Be not the first by whom the new is tried,
> Nor yet the last to lay the old aside."

SOME VIRGINIA PROVINCIALISMS

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VIRGINIA is not only divided geographically and linguistically into three sections: Tidewater, Piedmont, and the Shenandoah Valley; it is also definitely divided into what may be called social or semi-ethnographical classifications: the Pennsylvania Dutch, who live in the northwest part of the state, the mountain dwellers of the Alleghenies and the Blue Ridge, the rural groups in each of the three geographical sections, the middle-class people in all sections, and the aristocrats, the F.F.V.'s, most of whom live east of the Blue Ridge. There is, of course, much overlapping of the speech habits of these

various groups. At any given level, however, there is less difference in the speech of the three parts of Virginia than is commonly supposed, though at different levels the speech varies widely.

There is wide variation too in the words and idioms that may be heard on the different social levels, as may be expected. The mountain people use much the same speech as may be found in the mountains of Tennessee, Kentucky, West Virginia, and North Carolina. Many of their words and idioms, however, have crept into lowland speech, especially in the Valley of the Shenandoah and on the Piedmont slopes. "Drug" as the past tense of *drag* (1500)[1] and "hope" as the past tense for *help* are very common. So are holt for *hold*, [pʌt] for *put*, [rɛntʃ] for *rinse*, [kʒ̆ᵉtʃɪ] for *curtsy*, [rɪbət] for *rivet*, [neɪbl] for *navel*, [drin] for *drain*. Other survivals of old strong past tenses are [kroʊp] for *crept*, [kloʊm] for *climbed*, [ʃʌk] for *shook*. The change of [v] to [b] is phonetically interesting: it also appears in [trɪbət] for *trivet* and [kʌlbəːt] for *culvert*. Other substitutions are [marvl] for *marble*, [kub] for *coop*, [dɛbθ] for *depth*, [sʊbɪ] for *soggy* (or *soppy*) (1611), [fæləns] for *valence*, [kwʒ̆ᵉl] for *coil*, [grʌtʃ] for *grudge*, [gæʃh] for *ghastly*, [rɪfl] for *ripple*, [kʊrθrɪdg] for *cartridge*, [joʊ] for *ewe* (Chaucer in 1386 spelled it *yow;* in 1400 it was written *yoo*). [k] and [p] sometimes become [t], as in [dɛsts] or [destɪz] for *desks* (very common among children) ("deskes" was the plural of *desk* in 1557), [stʊrt nɛkɪd], [put]. [r] is occasionally intrusive, as in [tʃʊrmbəː], [hʊlɪhʊrk], [pʊrtrɪk]. [l] becomes [r] in [freɪl], [frʊʊns], [wʊrʌnt]. Many children say [teɪgr] and [pɛrɪt] for *tiger* and *pirate*.

Two people may "collode" or "collogue" together (*talk together*) (1811) and do something "thisaway" or "thataway." A woman may put a "smidgeon" or "smidging" of salt in a cake or "outen" the light. I have come across such idioms as "to use" meaning *to frequent*, as in the sentence: "Watch where the squirrels use" (1400), "overtheren" (*over there*), "tump" (hill) (1589), to "red" or "rid up" the dishes (1599). A farm woman from whom I was buying baked goods in a market said she was "fresh out" of a certain kind of cake, though usually she had trouble in getting "shut" of that kind. She wondered at the number of cookies I consumed each week, saying that she thought I'd get "plumb foundered."

The Germans of the Shenandoah Valley have supplied many in-

[1] Numbers after words refer to the date of first use, as recorded in the Oxford English Dictionary.

teresting phrases, most of which are familiar to students of Pennsylvania Dutch. Among these are:

"It's all" (*It's all gone*)

"Around the behind of the week" (*at the end of the week*)

"Give me in" (*let me come in*)

"On the attic" (*in the attic*)

"It's wettin' down out" (*it's raining*)

"It's pouring the rain" (*it's raining*)

"My off is all" (*my vacation is over*. Hervey Allen puts this expression into the mouth of one of the soldiers in *Action at Aquila*, laid near Luray on the west side of the Blue Ridge.)

"Snit" (*piece of apple*); "snitzing" (*peeling apples*)

"Schnitz in net" (*apple dumpling*)

"It makes me no difference" (*it doesn't matter to me*)

"Give me good-bye"

"Hangin' from the tail down"

"I don't fault you" (*blame*)

Among the country people may be heard many illustrations of homely and quaint and usually dynamic speech. They say "deed and double" when they want to be emphatic. A crazy person is "cranky." A hospitable hostess may say, "I hope you are making out your meal," meaning, *I hope you are enjoying it*. In some parts of Eastern Virginia they "soak" bread instead of *baking it*. Shabby or mischievous children may be called "ragamuffers." One who speaks very swiftly or very much "talks up a storm." A *rotten tree is "doty"* (1883). One who *falls* goes "clean smack down." One farmer "borrows the loan" of something from another. In Southeastern Virginia the degree of cold may be indicated by the phrase "one-shirt" or "two-shirt weather," or one may say, "It's an overcoat colder than yesterday." The tendon of the throat or neck is a "leader" (1708). In Southwestern Virginia a *stick* of gum may be referred to as a "slate" or "slat" of gum. In Wise County *kerosene* may be called "headlight." *Sal hepatica* is "Sally's petticoats."

String beans are often called "snaps," and a "mess of snaps" is a very pleasant addition to a dinner. "Either" may be used for *instead*, as "You can have this book either." "Till" may mean *by* or *before*, as in the phrase, "I hope to get it done till to-night." When "we're going to have a cloud" or "we're having a cloud" or "it's going to let down," it's *going to rain*. When it *rains* or *snows*, it's "weathering" or "making down." But stormy weather eventually "fairs up." A thing that is "some kinda good" is *very good* indeed. Two colloquial adverbs are "kindly," meaning *rather* (*kind of*), and "afraidly," as in

"I'm afraidly so." "Belong" may mean *should,* as in "It belongs to be done that way." When one wants to express a vehement intention, he may say, "I'll do it or bust a ham string (or 'a trace')." "Might could," "should ought," "done done," "better had" (for *had better*), "why for" or "how's come" (for *why*) are common locutions. A *welt* may be a "whelp." A woman who arranges flowers in a vase is "making a flower pot." In Norfolk County one who is *looking well* "keeps well." One who *changes clothes* is "changing up." A child may be either the "spit image" (1825) or the "split image" of his father. One who *mispronounces* a word "miscalls" it (1853). A *burlap bag* may be a "gunny sack," "croker bag," "phosphate sack," "guanas," "gauna" or "guano bag," "garner bag," or "hemp bag." *Irish potatoes* may be "ash potatoes."

One's pocketbook may be as flat as a [flændɚ]. A cake is "pritnear" done. In Suffolk County all *notebook paper* is called "simplex." A *foolish thing* is "footy" (1752). A [tʃɪntʃɪ] person is *stingy*. Electric switches are "cut" both on and off. One who *raises* a window "ups" it. When a child gets underfoot, the mother may say, "Take here, Johnnie," meaning, *Get out of the way.* A *sack* is a "poke" (1276). *Suitcases* may be "gritchels." Cent is often used as a plural: "The bread is ten cent." An unruly child "pays his mother no mind." An *errand boy* in Wise or Lee counties is a "ginner," and a boy "gins" for some one when he *runs an errand.* A boy goes to the woodshed to bring in an armful of "lighter" or *kindling* (1893). When one "caulks off," he *goes to sleep* (1836). When two people *shake hands* in agreement over something, they "spoor on it." A *tray* is usually a "waiter" (1738). When some one *recognizes* some one else, he "knows his favor." One who refuses a dish at table may say, "I wouldn't wish any." To make a fire burn better, one "greases" it. The fire may "sob;" that is, *burn slowly.*

One who *prowls* about is "progging" (1624, used by Milton in 1641). The *wishbone* of a fowl is a "merrythought" (1607). A *Valley Virginian* is called a "Cohee" (not very convincingly explained by B. W. Green, in his *Word Book of Virginia Folk Speech,* as coming from "quo' he," for "quoth he," supposed to have been common in Valley talk). An Eastern Virginian is a "Tuckahoe" (from the name of an edible root used by the Indians, according to Green). A very common ejaculation of surprise is "Great day in the morning!", written by an observer in Virginia during the first decade of this century (A. P. Man) as "Great dane a mawnin." A *swelling* on the body is a [bilɪŋ]. To [bil] means *to swell* (akin to "bile," boil—1605; a noun

"beal" goes back to 1400). A man with a protruding jaw is "wapperjawed" (whopperjawed). *Turnip* or *beet greens* are "sallet" (1688). "Turn the door" or "turn the door around" means *close the door* in Henry County. In Roanoke "to rue back" may mean *to regret*. One who "norates" *gossips*. One may be "mad at," "with," or "to" another person.

Several phrases refer to marriage: when a girl gets married, she "wears the man's name," or "she jumps the broomstick," or "she drops the broomstick," or "she and her young man hitch the horses." Two strange phrases are "to hang fire," meaning *to let go,* and "to carry or wear one's notches straight," meaning *to conduct oneself carefully.*

Many children's words are noteworthy. In a game, if a child misses, he may call "Finney slips" and have another turn. What children in the North call "dibs on it," meaning *I claim a share,* Virginia children may call "ducks on it" (1893), perhaps from a boys' game called duckstones), or "drubs on it" (the word "drubs" appeared after 1600 meaning a beating or a blow or to strike a blow), or "nibs on it" or [rentʃɪ] or [v{i}entʃɪ] or [fɪnɪ] or [kɔrkɪ] or [eɪkənz] on it" or [eɪtʃənz] or "hot fins" or "hot buns" on it. "I got ven" means "that's mine." "Vennie on the good chair" means *I get the best seat.*

B. W. Green mentions the word "dubs," meaning *doublets* at marbles. "A player knocking two marbles out of the ring cries 'dubs,' and thereby claims both. If a boy says 'vents' first, the other cannot take the two but only one." He defines the word "vence" as "a prohibitory exclamation used by boys in the game of marbles: as, Vence! Stop, I forbid you to play." A. P. Man lists "kicks" as "a cry that wins a privilege for a player in marbles."

One children's game is called "Antony over" or "Annie over" or "Andy over" or "Anty over" or "hytry over." "Mumbly peg," as it is called in the North, is "mumble the peg," according to Green, referring to the loser's forfeit of pulling out with his teeth a peg driven into the ground. L. R. Dingus, writing in 1915, calls it "mumlin peg." Other names of games are "Stepping on the Golden Pavement," "Skip to my Loo," "Green Gravel," "Pom, pom Peter o'er" (called in New York, "Pom, pom pedaway"), "Bear Behind a Tree," "Red Rover," "Hoopy hide" (*hide and go seek*), "Duck in the Cloth," "Fox in the Woods." Green lists "havins" and "knucks," games of marbles, "hopscot," and "stink base."

Common pronunciations are [fʌðɚ], [rʌðɚ], [iðɚ], [ˈeɪpraɪl], (for April), [toʊ] (for to), [sr-] for [ʃr-], as in shrimp, shrink, [piounɪ], [grɛt], [əfrɛd], [ˈaɪdɪə], [snɛk] (for snake), [jɪr] (for here), [tərɪbl] [spɪkət], [jɔr] (for your), [ɪgɚ], [fɑr] (for fire), [lɛnθ], [ʃɛnədouə], [mæsətusɪs] (for *Massachusetts*), [puʃ], [fiʃ].

A very interesting collection of Virginia words and idioms is Dr. Bennet Wood Green's *Word Book of Virginia Folk Speech*, first published in Richmond in 1899 and reprinted in 1912. Some of the phrases and pronunciations that I have noted are also recorded in Dr. Green's book, which is vigorous and amazingly accurate, in spite of its lack of a consistent phonetic system.

Green lists some Virginia names "spelt one way and called another." Among them are "Umsted" for *Armisted*, "Beard" for *Baird*, "Kemp" for *Camp*, "Granger" for *Crenshaw*, "Ellet" for *Elliott*, "Darby" for *Enroughty*, "Jurdn" for *Jordan*, "Sarmple" for *Semple*, "Sinkler" for *Sinclair*, "Tugmutton" for *Throckmorton*, "Wobbleton" for *Warburton*, "Wayt" for *Wyat*. I have taken Green's spellings.

Some of the Virginia folk sayings recorded by Green are noteworthy:

"A mole on the lobe of your ear is a sign that you will be drowned."

"As lazy as Hall's dog, that leant against the fence to bark."

"By keeping your tongue out of the place where a tooth has been pulled, a gold tooth will grow there."

"Children are told to break open a hot biscuit and not cut it with a knife, as it was piercing Christ's side."

"Fool for luck, poor man for children, negro for gourds, a narrow rump bull for calves."

"Four grains of corn to be planted in the hill:

One for the blackbird, one for the crow,

One for the cutworms, and one to grow."

"Larovers to catch meddlers." ("Layover" meant *whip*.)

"The merrythought of a fowl, if pulled apart by two persons, marriage will come first to the one having the longest piece."

Two others that I have heard, not recorded by Green, are:

"To rally at 4, pitch at 8" (*to rise and go to bed early*).

"I'll open a kag of nails, and churn, and drive ducks" (*to do everything and have a good time*).

Some interesting words recorded by Green that I have never heard, but which may survive in remote sections, are:

"agnail," for hangnail (950, AS, painful nail)

[budʒ] for *bulge*. I hear (buldʒ] regularly.
"budget," for *bundle*
"curcumber," for *cucumber*
"funk," for *bad odor* (1699)
"ingun," for *onion*

A. P. Man, gathering material in Mineral, Louisa County, Virginia, between 1901 and 1907 (in *Dialect Notes,* 1914, Volume IV, pp. 158–60), heard a great many of the same words and phrases that Green had described earlier. The only new pronunciations of interest are:

[breɪd] for *bread*
[vɪdʒən] for *vision*
"choose," for *desire*: "Have some meat?" "No, thank you, I don't choose any."
"love," for *hug*
" 'ot dog," a mild oath
[stɑb] for *vision*

The phonetics are mine, as nearly as I can figure out the transcriptions of Man and those of Dingus below.

L. R. Dingus, in "A Word List from Virginia" (*Dialect Notes,* Vol. IV, 1915, pp. 77–93, 349–50), taken in Clinch Valley, Scott County, in Southwest Virginia, heard some things that neither of the others had listed. I have never heard any of the following:

"bread wagon," for *thunder clap*
"gom" [gɑm], as in "all gommed up," *all dirty* (1694, old word, meaning "to cheat")
[guzl] for *guzzle*
"high-lonesome," for *a debauch* or *spree*
[ɪŋɚn] for *onion*
[məlædɚ] for *mulatto*
[mɚtəsɪz] for *tomatoes*
"nero," for *zero*
"numbrell," for *umbrella*
"rosum," for *rosin*
"scringe," for *cringe*
"scrutch," for *crouch*
"skift," for *skiff*
"troft," for *trough*
"vigrus," for *angry*
"sassafrac," for *sassafras*

Three others are also listed by both Green and Dingus:

"ambeer," meaning *tobacco juice* (1763)

"stob," for *stab*

"swag," meaning to *sag* or *sway* (1660, from a Scandinavian word meaning to walk unsteadily)

Many of the phrases listed in this paper are current in other parts of the country besides Virginia, but I am simply recording them as having been heard in Virgina. All of them, except those quoted from Green, Man, and Dingus, I have heard myself or carefully checked on their use in various parts of the state.

THE EFFECTIVENESS OF THE ONE-ACT PLAY

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THE one-act play has a definite place in our educational scheme, despite the fact that it is being often replaced by the three- and four-act drama.

The author's purpose is to show how the one-act play can be used effectively for the development of oral reading, to form principles of clear thinking, and to improve the speaking voice.

This paper is the result of several years of classroom experience in teaching students to appreciate literature and at the same time to develop self-expression in oral reading. Too often students fail to realize the necessity of doing things themselves.

A one-act play may have the same effect as a short story. Both should be read at a single sitting. Each has a climax followed quickly by a conclusion. Each affords an introduction of several characters, complicated situations, and interesting conversations.

Oral reading is the basis for effective speech training. Every student should have an opportunity to read and speak before an audience and should be encouraged to share his opinions with others. Often many poor speakers with good ideas fail because of shyness in expressing them. The one-act play is simple enough for the timid student to feel at ease in, and difficult enough for the most talented student to learn in character portrayal. It gives the student the advantage of reading and interpreting four or five character parts during the season, whereas a three-act drama as a rule would permit only one. Then, too, each student in the group will be cast in a part, if the play is staged, and his desire for self-expression will be fulfilled.

Reading aloud trains the mind, arouses the emotions, stimulates the imagination, and develops in the student the ability to think for himself, to be accurate, and to observe people and surroundings more closely. Plays are the best representation of life, and the study of them will reveal human beings in many different situations, in different countries, and in different emotional crises.

The author of the play allows one to draw his own conclusion and to form his own opinion—he merely speaks through the life of his characters and builds up a series of events that reach a justifiable conclusion. The reader's work is to make these characters live for himself and then for the audience. He can accomplish this only through thinking, feeling, and oral reading or acting.

The one-act play has many advantages in the classroom. Each one suggested in this paper is a unit and an excellent example of a finished piece of work. It is limited in characters, in action, and in dialogue, and these very limitations make it extremely effective and stimulating. It can be read in the average class period, and the continuity remains unbroken. The interest is greater if the reading of the play is finished in one period, and the audience has a feeling of satisfaction when the conclusion is reached. The study of a good short play becomes one of the most stimulating ways of teaching oral reading. It relieves the monotony of classroom work and at the same time develops a high standard of literary values that will be the student's guide to future study and appreciation of drama.

Grouping certain thoughts and expressions in the play and building them up in complete pictures is the most effective way of forming principles of clear thinking. Good oral reading cannot be accomplished without thought; so the first duty of the reader is to get a clear understanding of the picture which he wishes to present.

At first the inexperienced students should take a simple play, study it for the important thoughts and expressions that make up the pictures, then have discussions in class about character portrayal and action. They should be encouraged to talk freely and develop the characters in their own way, each contributing to the discussion. Many students can try to develop the same character, and criticisms given each interpretation will lead to a better understanding not only of that particular character, but of the play as a whole.

For example in the one-act play *The Lover,* by Marinez-Sierra, a picture of the lover must be built up in the student's mind before he makes any attempt at oral reading. This is a difficult role to

portray—the lover has saved the queen's life in an accident and for the first time in his existence he is permitted to talk with her as a man and not as a subordinate. His attitude is one of humble devotion, deep respect, and utter forgetfulness of self in his desire to serve her.

Some interpretations will be very amusing, and if they are, let the students laugh and enjoy them. It has been my experience in taking short scenes from Macbeth for oral reading that a class of boys will always enjoy doing the dagger scene and the last scene in the play, which is the duel between Macbeth and Macduff. At first there is a certain shyness followed by awkwardness, then as the pictures become clearer, the scenes take on life, new ideas are advanced, hard passages become easy, and mental laziness disappears.

Group sequence must follow in reading these plays, otherwise the beginning is forgotten before the end is reached, and in each group there are some words that stand out more forcibly than others. This is the motive or central idea toward which the attention should be directed.

In Iago's conversation with Roderigo in the first act of Othello:

Put money in thy purse; follow these wars; defeat thy favors with a usurped beard; I say, put money in thy purse.

Put money in thy purse becomes the central idea of this passage. The reader must hold this firmly in mind so that the audience cannot possibly miss it.

In *Two Crooks and a Lady* we have a situation where the trained mind of an invalid dominates the moral weakness of the crook.

MRS. SIMMS-VANE. Do you think I fear that you will pull that trigger?

MILLER. Why wouldn't I?

MRS. SIMMS-VANE. Can you not see how beautiful that would be for me—a hopeless invalid? But it is too much to hope—you would not shoot me.

MILLER. I will soon show you.

MRS. SIMMS-VANE. Ah, no, that would make a noise.

MILLER. What if it did?

MRS. SIMMS-VANE. Then you could not continue your search. No, I cannot hope that you will pull that trigger.

The central idea is that the trigger will not be pulled because it will make a noise.

Have the students study many other passages carefully and give their interpretation of the central idea. In this way much of their reading that is dull and monotonous will be improved. It will have more variety and become more vital.

Improving the Speaking Voice

Oral reading can be full and true only when the voice has a deep rich quality, is flexible and responsive. Few people use their voices well or pay any attention to them, and fewer still make any effort to improve them.

Bassett, in his *Handbook of Oral Reading,* thinks that the voice of fine native power, range, resonance, and purity is about as rare as red hair among the American Indians.

Every person not handicapped by physical defects can learn to speak distinctly, pronounce correctly, and enunciate clearly if he is given a sufficient amount of practice. The one-act play is one of the most effective means of training the voice and making it flexible and responsive. The greater number of characters a person can portray, the more responsive his voice will be to thought, imagination, and feeling.

Four or five one-act plays studied in the time that is generally allotted to a full-length play will have the advantages of variety in voice response.

Many instructors feel that time is wasted by teaching voice exercises; so for them and their students the simplest plan is to teach relaxation of jaw, throat, and larynx, and stress breathing from the diaphragm.

A knowledge of certain types of quality of the voice will help in training the students. The ones most commonly known are: head tone, pectoral, orotund, and guttural.

1. *Head tone* has its center of resonance in the head. Clear, highly pitched tones and those brought very low even to a whisper are in the head. Head tones express gladness, anger, tenderness, pity, fear, or excitement. An example of a low pitch of the head tone is found in:

The Duchess Says Her Prayers. This passage expresses pity and tenderness.

BEATRICE. O Madonna, Mother of God, you who bend over the sufferings of the whole world, incline to me and listen, for I bring you a broken heart. Listen, Blessed Virgin, have mercy and ask God the Father, to give me back my happiness. You are forever pure, but you have divine pity on the passions of men. O Madonna, be to me a mother, since my mother is no longer by my side. (*She weeps.*) I am alone, Holy One, and must hold my head high, for I am wedded to the greatest lord in Italy.

As an example of the high pitch of the head tone, expressing fear,

recall in the *Will O' the Wisp* the maid's discovery that her mistress is following the "Will O' the Wisp" over the cliff.

THE COUNTRYWOMAN (*nerving herself for the sight*). Ah. the spirit!—it's out beyond the cliff-head! And the cold sea lies beneath! Woe to one who follows the Will O' the Wisp! Woe!

(*Then a slight pause, in which the light no longer moves.*)

THE MAID (*crying out*). Look, where the light is after standing still! And not a sign of her!—Oh! She's gone over! Gone, she is! And she'll never come back!—

2. *The orotund* is a full, deep, rich quality of voice whose resonance is in the mouth. It has something of the masculine quality, is robust, and vigorous. It shows sincerity, reverence, strength, dignity, and earnestness. It may, also, be used for scorn and indignation.

The following passage from *Everyman* expresses reverence:

Into thy hands, Lord, my soul I commend,
Receive it, Lord, that it be not lost;
As thou me boughtest, so me defend,
Ane save me from the fiend's boast,
That I may appear with that blessed host
That shall be saved at the day of doom:
In manus tuas, of might most,
For ever commendo spiritum meum.

(*Everyman dies.*)

3. *The guttural* quality comes from the tense muscles of the pharynx. It is throaty, rough, and expresses hatred and scorn.

An example is found in *The Short Cut* by Percival Wilde. Steve and Bob are in the mine that has caved in, and Steve is telling Bob how he planned to take his life:

STEVE. You don't like the idea of starving to death. No! Who would like it? It's a slow, long-drawn-out affair. It's said to be extremely unpleasant. You'd prefer a shortcut: A quick and easy exit. Well, you're not going that way. Bob! You're going the long way—the longest way.

At another time in the conversation:

STEVE. I had a place prepared for your body—this place. That's why the rock was loose—why it fell so easily. I was marching you here after you'd made a monkey of me. You didn't suspect—and I had a gun in my hand! I was ready to give you what for! And then, then, after I'd steered you into this blind alley, then the roof caved in behind both of us.

4. *The pectoral* quality comes from the resonance in the chest. It has a low range of voice and may include a whisper, at times it is ghostly and hollow.

A low range of voice that comes from suspense and a depressed feeling is used by Matt Denant and the Fellow Convict in *Escape* by Galsworthy:

FELLOW CONVICT. Hush! (*jerking his thumb towards the wall, right*). Fog don't prevent 'em hearin', Blight 'em!

MATT. It's come up mighty sudden. Think it's going to last?

FELLOW CONVICT. After a wet spell—this time o'year when the wind's gone—yus. They'll be roundin' us up in a minute, you'll see—and 'ome to Blighty. Makes 'em nervous—fog. That's when you get the escapes.

MATT. No one's ever got away from here, they say.

FELLOW CONVICT. There've been a good few tries, though.

MATT. Gosh! I'd like to have one.

FELLOW CONVICT. Don't you do it, mate. You want clothes, you want money, you want a car, to give you a dawg's chance and then they'd get you. This moor's the 'ell of a place. I say you must 'ave hit that cop a fair knock!

An example of the ghostly tone of the pectoral quality is found in *Julius Caesar* when Caesar's ghost speaks to Brutus:

BRUTUS. Speak to me what thou art.
GHOST. Thy evil spirit, Brutus.
BRUTUS. Why comest thou?
GHOST. To tell thee thou shall see me at Philippi.

Conclusion

If the student can learn to use these types of quality and form clear pictures in his mind as well as get the central idea or motive of the passages which he wishes to interpret, he will enjoy reading for an audience, giving it pleasure as well as himself. The knowledge of vocalization coupled with the ability to think gives the student poise, confidence, and the joy of self-expression.

The inspiration and mental training that he gets from developing his innate abilities in this field may enable him to reach greater heights in any walk of life than he otherwise could have hoped to do.

THE EFFECT OF THE THEATRICAL SYNDICATE ON THEATRICAL ART IN AMERICA

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THE Theatrical Syndicate was the dominant force of the American theatre for twenty years. It existed from 1896 to 1916 as a trust, organized and maintained by six men, and for its first fourteen years enjoyed a virtual monopoly. The Syndicate was a logical step in the evolution of the American theatre. As a result of the disappearance of the original stock company system and later of the visiting star system, and as a result of the consequent rapid expansion of the traveling company system in this country, the "road" was in a chaotic condition in the late nineteenth century. The booking of companies for appearances in various cities was handled haphazardly, and the lack of organization resulted in great financial losses both to actors and to theatre managers.

In an attempt to remedy conditions, and at the same time protect their investments, six men (Marc Klaw, A. L. Erlanger, Charles Frohman, Al Hayman, Samuel Nixon and J. Fred Zimmerman) formed an alliance in 1896, which came to be known as the Theatrical Syndicate. Among them, these men controlled nearly all the first class theatres in the key cities throughout the country, in addition to enjoying exclusive booking control of more than five hundred first class houses on all the best theatrical routes from the Atlantic to the Pacific and from Canada to the Gulf of Mexico. They soon managed to acquire a virtual monopoly, by the simple expedient of insisting that any company which appeared in any of the Syndicate's theatres must appear in its theatres only, and by insisting further that any local theatre manager who booked one of its companies must book its companies exclusively. So firm was their grip on the American theatre that it was almost impossible for an actor to play in a first class house, or for a local theatre manager to present a first class attraction, without first coming to terms with the Syndicate. It was not until 1910 that the Shubert brothers finally succeeded in breaking this monopoly.

The period of the Syndicate was an era of commercialism in the American theatre, and because it was frankly a commercial enterprise, the organization has been the target for three common charges regarding its effect upon the artistic aspects of the theatre: first, that it was responsible for a decline in the artistic level of acting; second,

that it discouraged the better drama; and third, that it discouraged native drama. It is my purpose to analyze these charges and see how much truth there may be in them.

As for the first charge, it has been the opinion of several eminent critics that the Syndicate, and the commercial era which was inaugurated by the Syndicate, were responsible for a general lowering of artistic standards of acting. For example, in 1916, John Ranken Towse, for many years the dramatic critic of the *New York Evening Post*, had the following to say:

> Today there are not on the American stage half a dozen players . . . who could bear the test of comparison with any one of fifty who were flourishing thirty or forty years ago . . . . Why this is so is no mystery. It is the inevitable result . . . of the prevailing system of purely commercial management that has obliterated the old stock companies . . . which were the only practical schools of acting.[1]

Supporting Towse in his opinion were such critics and scholars as William Winter,[2] Sheldon Cheney[3] and Walter Prichard Eaton,[4] all of whom agreed that the lowering of standards resulted from the long-run system, as a result of which actors enjoyed little opportunity for the development of artistic versatility, since they played one part for months or even years. The blame for this condition, these critics lay largely at the feet of the Syndicate, because it was the Syndicate that controlled the "road."

Not everyone agrees that the artistic level of acting of recent years is far below that of the pre-Syndicate theatre. Alfred Harding, for instance, ventures the opinion that aside from a few of the top ranking players, such as Booth, Forrest, McCullough, Jefferson and Cushman, "the general level of acting was no better than it is today, and in all probability not so good."[5] I am of the opinion that despite the absence of a Booth or a Forrest, a period which produced such players as Frances Starr, Ernest Truex, Holbrook Blinn, Ina Claire, Jane Cowl, Henry Hull and numerous such others, cannot justifiably be regarded as a period barren in the art of acting.

[1] *Sixty Years of the Theater*, New York, Funk & Wagnalls, 1916, pp. 462–3.

[2] See *Other Days*, New York, Moffat, Yard, 1908, p. 330.

[3] See *The Theatre: Three Thousand Years of Drama, Acting and Stagecraft*, New York, Longmans, Green, 1929, p. 500.

[4] See *At the New Theatre and Others*, Boston, Small, Maynard & Company, 1910, pp. 1–10.

[5] "The Theatre's First Three Thousand Years," in Herschel L. Bricker (ed.) *Our Theatre Today*, New York, Samuel French, 1936, p. 110.

Even if it were granted that the disappearance of the old stock companies resulted in a lowering of the artistic level of acting, Towse, Winter, Cheney and Eaton were mistaken in attributing this evil to the Syndicate. As can readily be seen by tracing the evolution of the American theatre, the Syndicate was the *result* of the disappearance of the resident stock companies, and definitely not the cause. In fact, the Syndicate was not even organized until twenty-eight years after these stock companies had been almost totally replaced by traveling companies. It is true that many evils resulted from the rapid growth of the "road;" it may be true that the elimination of the resident stock companies caused a lowering in the artistic level of acting. But to hold the Syndicate responsible for the obliteration of the stock companies, and thus for the alleged decline in the art of acting, denotes either an insufficient acquaintance with the details of the history of the American theatre, or careless handling of the facts. A thorough study of the Syndicate and of the period during which it existed shows that it had no effect upon the art of acting, one way or the other.

The next charge usually brought against the Syndicate is that it discouraged good drama. In 1907, a writer in *The Nation*[6] blamed the Syndicate for the lack of good plays on the grounds that it was interested only in plays that would make money, and refused to present anything that might not appeal to popular taste. The same complaints were lodged by Norman Hapgood,[7] and again by William Winter[8] and by Walter Prichard Eaton.[9]

In any consideration of the Syndicate's effect upon the drama, it must be remembered that the Syndicate was primarily a huge booking agency. True, some of its members were producers, but the chief purpose and the chief activity of the Syndicate was booking. Thus, in considering the complaints brought against it, we must consider them in the light of that fact. It was the contention of its critics that the Syndicate, because it was a commercial organization, discouraged the production of good drama by refusing to book plays which it regarded as unlikely to be profitable.

The Syndicate was, of course, a frankly commercial organization. It cannot be denied that on the whole the Syndicate tried to book plays that showed promise of making money, just as other managers

[6] "The Dearth of Good Playwrights," 84:448–9 (May 16, 1907).
[7] "The Theatrical Syndicate," *International*, 1:99–122 (Jan. 1900), p. 119.
[8] *Op. cit.*, pp. 330–1.
[9] *Loc. cit.*

did. The members of the Syndicate frankly admitted it. In 1904, Marc Klaw boldly stated:

> The theatre is governed by the rules and observances of all other commercial enterprises. It is not out to dictate public taste. It is out to satisfy public demand.[10]

Such a sentiment admittedly does not smack of the artistic idealist; but, although it had not often been so openly confessed by the theatrical producers and managers as it was by Mr. Klaw, it was not a new sentiment. For example, William Dunlap, often called the Father of the American Theatre, and certainly an artistic idealist, records the following performance as early as 1801, on the stage of the Park Theatre in New York, which he managed:

> To support the treasury, the stage was degraded by the exhibitions of a man who could whirl round on his head with crackers and other fireworks attached to his heels.[11]

Two years earlier Dunlap produced a play of his own authorship, but withheld the name and birthplace of the author so that the audience would think it a foreign play. In so doing, Dunlap was not motivated by any feeling of modesty. He was actuated by purely commercial motives: the reason for his action, according to his own statement,[12] was that audiences were prejudiced against American playwrights, and Dunlap knew that a play believed to be the work of a foreign dramatist would achieve a greater financial success. Another example is afforded in the case of A. M. Palmer, whose theatrical reputation has not been tainted with the charge of commercialism, but who withheld production of Augustus Thomas' play, *Alabama*, until forced to present it because he had nothing else available.[13] He liked the play, but believed it would fail to make money, and so produced it only when he had no other choice. Again, a perusal of the lists of plays produced by Wallack, Daly and Palmer, with their renowned stock companies, will readily indicate that these managers chose their plays with an eye to the box-office. Yet none of these men has been condemned as a commercial manager, nor has any of them been accused of discouraging good drama because he wanted to present plays that would make money.

[10] "The Theatrical Syndicate," *Cosmopolitan*, 38:199–201 (Dec. 1904), p. 200.

[11] *A History of the American Theatre*, London, Richard Bentley, 1833, 2:151.

[12] See *ibid.*, 2:105-6.

[13] See Arthur Hobson Quinn, *A History of the American Drama from the Civil War to the Present Day*, New York, Harper's, 1927, 1:244-5.

Thus, while it is conceded that the Syndicate frankly regarded the theatre as a commercial institution, it is not to be too greatly condemned for its desire to make money from the plays it produced and the plays it booked. I am inclined to agree with William Archer, who said:

"Where no theatre has any endowment, all theatres must be run to pay. It is useless to attack the Syndicate because they do not pose as artistic idealists.[14]

It is true then, that the Syndicate succeeded in making its business profitable by booking plays that it believed would find public favor. But since plays are written and presented primarily for audiences, it seems unreasonable to condemn producers for trying to please audiences. I do not mean to imply that a play which fails to achieve box-office success may not be a great play; I simply mean that no producer should be ridiculed because of a desire to present plays that will meet with public approval. After all, a case can be made for the viewpoint that a play which fails to draw audiences is not acceptable to the people for whom the author hoped he was writing; and while the box office is not the only, nor perhaps the best, standard of success, at least it is a fair barometer of public response.

Although the Syndicate openly admitted that it always tried to give audiences what they wanted, it is not unreasonable to believe that it was willing to give them the best they would accept. For example, the Syndicate spent almost $100,000 on a production of *A Midsummer Night's Dream,* with Nat Goodwin as "Bottom" and with Victor Herbert's arrangement of Mendelssohn's music;[15] the production ran three weeks in New York and two in Boston. It presented Forbes-Robertson in *Hamlet;* the production was a commercial failure. It presented Sothern and Marlowe in Shakespearean repertory; they were successful, and consequently were presented often in Shakespeare's plays.

The Syndicate cannot justly be accused of refusing to present good drama; but it did insist that good drama be successful financially as well as artistically, which seems a reasonable enough desire. The unfortunate truth was that few audiences wanted productions of the classics. Managers of several of the better stock companies learned,

[14] "The American Stage," *Pall Mall Magazine,* 19:473–88, (Dec. 1899), p. 481.

[15] Marc Klaw, "Theatrical Management, The Public and Dramatic Criticism," *Green Book Album,* 3:531–5 (Mar. 1910).

after bitter experience, that their audiences wanted only popular successes. The New Theatre, organized in New York for the express purpose of presenting classics and experimental dramas, failed because it could not attract large enough audiences, despite the fact that it was staffed with excellent actors and an excellent director. A similar project in Chicago failed for the same reason. In view of the failures of these theatres and the success of the Syndicate, it seems irrational to condemn the Syndicate for wishing to please audiences.

The fact that the Syndicate was reluctant to present the classics and experimental plays does not mean that it did not present many of the best contemporary plays. It presented the plays of such authors as Barrie, Pinero, Rostand, Herne, Fitch, Gillette, Thomas, Dumas, Shaw, Galsworthy, Bernstein, Barker, Walter and other leading contemporaneous playwrights, along with occasional productions of Shakespeare, Ibsen and Goldsmith. Of course, it also presented plays of considerably less merit, just as did Augustin Daly and other prominent producers of the period. But the point is that the Syndicate was very willing to present the better drama when that drama promised to be financially successful. There have been very few managers about whom more can be said. The fact is that any compilation of important plays produced during the period of the Syndicate will immediately reveal that more good plays were presented by the Syndicate than by any other contemporaneous manager or organized group of managers. So we are led to the conclusion that the Syndicate did not discourage good drama, but that it was glad to present any drama that promised to be profitable. Its attitude was simply that it wished to present plays that would meet with public favor; it did nothing positive either to encourage or to discourage the better drama.

As for the third charge brought against the Syndicate, there seems little justification for the claim that the Syndicate discouraged native drama. It is true that the majority of playwrights generally considered the best in the American theatre have come since the Syndicate; but it is also true that there was more and better native drama during the period of the Syndicate than there ever had been before. For instance, in the early days of the American theatre, there was no native drama. Even during the Golden Age there was very little native drama which found its way to the stage, and that which did was almost invariably bad, because the actor-managers of that period did little to encourage the American playwright.

In fact, up to the time of the Syndicate there was virtually no American drama, aside from a few plays like *Fashion, Uncle Tom's*

Cabin, and the works of a few playwrights like James A. Herne, Bronson Howard, Charles Hoyt, William Gillette and Augustus Thomas. Although the Syndicate presented a great number of plays by foreign dramatists, and a few productions of the classics, it also encouraged native drama. Admittedly, there was no altruistic motive behind its encouragement of American playwrights; as was the case with all its attractions, it was willing to present American plays when those plays showed promise of being commercial successes. But at least the Syndicate had no great prejudice against native drama, as had most managers and producers of previous years. Further, it offered material encouragement for playwrights in increased royalty scales, and in the knowledge that their plays, if successful, would enjoy long runs in syndicate theatres all over the country and therefore would prove profitable to the playwright as well as to the Syndicate.

Perhaps the outstanding American dramatists during the period of the Syndicate were Herne, Gillette, Fitch, Belasco, Augustus Thomas, Walter, Klein and Sheldon, all of whom had plays presented by the Syndicate. Today, of course, most of these men are not regarded very highly, but they were the leading American playwrights of their time. The period did not produce any great American dramatists, but the Syndicate cannot logically be held responsible for that any more than it can for the failure of earlier periods to produce a great American dramatist. It is highly significant that the New Theatre of Chicago, established in 1906, could find only one American play, Rex Beach's *The Spoilers,* which it considered worthy of production; and that the New Theatre of New York also offered just one American play, Edward Sheldon's *The Nigger,* through the entire season of 1909. It is significant because both these theatres were organized, in protest against the commercial theatres, for the express purpose of presenting the best drama available. Yet they produced only those two American plays, while the Syndicate presented many of the plays of the above mentioned dramatists, who are recognized today as the leading American playwrights of that period.

Thus we see that although the Syndicate did not encourage native drama for the sake of native drama, it did encourage American playwrights by providing them with the opportunity for production of their plays, which was a much greater opportunity than had generally been provided previously. No credit can be given the Syndicate for the improvement in the native drama during its existence; the plays of the period were, for the most part, a product of the times. But

the Syndicate must be credited with offering these playwrights the opportunity to have their plays produced over the entire country, and thus encouraging them to the expression of their ideas through the medium of the drama.

To summarize, this brief consideration of the effect of the Theatrical Syndicate upon the art of the theatre in America leads to the following conclusions:

First: despite the claims of its critics, the Syndicate had no effect whatever upon the artistic level of acting.

Second: the Syndicate was not guilty of discouraging good drama. It did nothing positive either to encourage or discourage it; it was simply primarily interested in presenting plays that promised to prove profitable.

Third: the Syndicate, although for neither altruistic nor artistic reasons, but solely as a matter of business expediency, encouraged native drama by offering American playwrights greater financial rewards than had ever been offered before, and by providing them with greater opportunities for productions of their plays.

TRENDS IN RESEARCH IN RADIO SPEECH*

H. L. EWBANK
University of Wisconsin

I HOPE it is only a pardonable exaggeration to say that radio has rediscovered the ear as a receptor of sensory impressions. For a generation the advocates of silent reading, thinking that the race was to the swift, bent their efforts towards helping students' eyes to flit faster from fact to fact. In any contest between the eye and the ear, the eyes had it!

Then, in the language of the movie caption, came radio. That was 19 years ago. Today we have in the United States about 715 broadcasting stations and 33 million receiving sets. 85% of our families own at least one radio and it is turned on for 4.2 hours on an average day. Two years ago, it was estimated that all this listening, when laid end to end, amounted to one billion person-listening hours a week, or 6½ times the person-listening hours spent at the movies. Even allowing for interruptions caused by phone calls during your favorite

* Delivered at the twenty-fourth Annual Convention of the National Association of Teachers of Speech at Hotel Stevens, Chicago, December 28, 1939.

programs, that's a "lotta" listening. And 50% of the time the listeners are hearing the spoken word.

Will you allow me to read into the record a paragraph or two addressed to those skeptics who are proud of the fact that they don't have a radio in the house? Not all of those broadcast words are direct exhortations to buy cosmetics, cigarettes or dog biscuits, or the never-ending serials that come between those exhortations, or the "infinite deal of nothing" spoken by too many of the candidates for office. If you don't listen you are missing NBC's *Great Plays from Athens to Broadway* and the equally important series produced by the Columbia Workshop. You are missing the chance to hear excellent discussions and debates on current controversial issues. I refer to the University of Chicago Round Table, America's Town Meeting of the Air, The Peoples' Platform, the 13 debates last summer between Senator Taft and Representative T. V. Smith, and the CBS Bull Session, that inelegantly but aptly named series in which young people say what they think, as they think it, about current problems and their chances in the world their elders have prepared for them.

Radio has made possible a new type of historical document. Millions who will never read the White Books, issued by the warring nations to defend their actions, listened to the voices of Hitler, Daladier and Chamberlain, and followed with anxious interest the direct broadcast from foreign capitals where trained observers described the events that led to the second World War. Listeners in Hyde Park, U.S.A. and Hyde Park, England; in Berlin, Kennebunkport and Timbuctoo heard the voice of Jimmy Bowen as he almost literally told the world about the scuttling of the Graf Spee. Last week there was released to 5,000 schools the first of a series of selections from radio recordings entitled *Then Came War, 1939* which will preserve not only the words but the emotional nuances of the voices of the men who made this bit of history.

II

Have I said enough to justify the statement that radio is more than a device for selling goods? It is a cultural, social and political force whose magnitude we can yet but dimly realize. And, aside from the part that music plays, radio is oral communication, *speech*. That fact is what prompted some 20 men and women to gather in New York, two years ago, for a Conference on Speech in Film and Radio. I am permitted to quote from the unpublished memorandum summarizing this meeting:

"The discussion this memorandum summarizes has its basis in a common recognition that, through the development of the talking film and radio broadcasting, oral communication—always a force in human affairs—now transcends many of its former limitations of time and space. Particularly for the purposes of appealing to large groups, spoken words now assume much of the official function that they had in the illiterate centuries. In art, as well as in propaganda, speech comes again into its own, with an immeasurably greater audience. It is then most desirable to come to as clear an understanding as possible of the ways in which speech and sound exert their influence in these new media."

III

What progress has been made towards this clear understanding? Since radio in the United States developed primarily as a sales device, with the governmental proviso that the programs must serve the "public interest, convenience and necessity," it was probably natural that the first research should be undertaken by the broadcasters. It was designed to show that people do listen to radio programs, remember brand names and the names of sponsors and, when they are pleased, buy enough of the articles to justify the cost of the broadcast. In one way and another this has been done. There are methods for finding out who listens to an individual program, how it is received and what accounts for its acceptance. In 1936 the Columbia Broadcasting System issued a booklet entitled *Exact Measurements of the Spoken Word,* summarizing the results of 21 experiments, reported in psychological journals, and all showing the superiority of auditory over visual stimuli.

While advertisers have learned how to use radio to sell goods, we educators have been slower in studying the extent to which it can profitably be used:

(a) to supply adequate and accurate information about a subject,

(b) to develop attitudes based on such information, and

(c) to develop appreciation, based on adequate information and a sound sense of values in such fields as music, art and literature.

Three years ago The General Education Board financed three research projects, intended to attack this problem from different points of view.

The *Princeton Project* is studying the more lasting social and psychological effects of radio listening. Such questions as the following are receiving attention:

(1) What is the effect of radio on the trends of people's ideas and attitudes?

(2) Do people change their habits, build up new interests, or acquire a new understanding of their personal and social problems as a result of radio listening?

(3) What will radio do to the social institutions of this country, i.e. the church, the school, the political party?

(4) What is there about a certain song, a certain voice or radio personality, a certain presentation that makes it a success?

The February, 1939, issue of the *Journal of Applied Psychology* is devoted to a preliminary report of this project. The director, Paul Lazarsfeld, writes that after two years the techniques of program research are just beginning to develop. We will all look forward with keen interest to succeeding reports on this study.

The *Ohio Project* is studying the ways in which programs broadcast over commercial stations and intended for the general listener may be effectively used in the work of the schools. A great deal of time has been devoted to the creation and validation of measuring instruments to determine the results of this listening. While the project is not designed to make a direct attack on speech problems, the methods of measurement should be useful in our own research.

The *Wisconsin Project* in school broadcasting attempted to measure the educational effectiveness of series of radio programs, heard in the classroom and intended to supplement the work of the teacher. Broadcasts in music, nature study, geography, community living, English and speech, planned by teachers of these subjects were written and produced by trained staff members. The project terminated September 1 and the report, which will contain sections of especial interest to teachers of speech, is now being written.

IV

I have said little about radio research conducted by departments of speech. When I looked about I was surprised to find how little we have done. Of the 1186 speech theses listed by Knower in Speech Monographs, only 13 deal with radio problems. All are master's essays and 8 have been done at one institution. Five of the 8 measure certain listener reactions to various types of programs.

This list does not contain studies in progress or completed within the last year. Bird, working at Iowa, has finished his doctoral dissertation on *The Educational Aims and Practices of the National and Columbia Broadcasting Systems,* and Lawton will report elsewhere on this program on his Ph.D. thesis, *The Basic Course in Radio.* We have in progress at Wisconsin two Ph.D. studies attempting objective measurements of the relative effectiveness of three types of broadcasts in giving information and changing attitudes at various age levels.

I do not belittle the work that has been done. My point is that we have been slow in attacking the speech problems that have been brought to public attention by the invention of radio. Unless we move more rapidly into a research field that is essentially ours, we will find it occupied by more alert colleagues from other departments.

V

Where should we begin? Why not tackle questions such as these:

(1) Since so many of our present tests depend on the ability to interpret visual symbols, should we develop a battery of tests to measure listening ability, i.e. a sort of Listening Quotient?

(2) What effect is continued listening having on the spoken language of our citizens? Is it standardizing pronunciations and speech patterns as well as thoughts and emotional reactions?

(3) The British Broadcasting Company has a set rate for the delivery of educational talks. What is the optimum rate for such talks in this country for listeners of different ages and varying degrees of intelligence?

(4) Gray and Leary have developed a formula for predicting the readability of printed materials. Can we use this formula for testing the intelligibility of spoken sentences, or must we develop another?

(5) What type of script is best suited to the attainment of a given purpose with a given audience?

(6) To what extent should manner of presentation differ for different purposes? (A representative of the British documentary film service has made this statement, "Fact demands non-projection of the speaker; fact plus idea demands projection; fact plus idea plus persuasion demands creative presentation—presentation that evokes imaginative or emotional response.")

And some, perhaps minor, problems:

(1) What is the best length for various types of programs?

(2) How much factual material in a talk for a popular audience?

(3) What is radio personality?

(4) What are the best methods of setting the auditory stage?

(5) To what extent is listening due to *manner* of speaking?

In dealing with such problems we will be dealing with factors basic to all oral communication.

VII

President Baird asked me to say something about trends in radio research. This offers some difficulties. The researchers are just wheeling into line their batteries of adding machines, slide rules, and comptometers; just bringing their sights to bear on standard errors, inadequate samplings and faulty correlations; just learning to use those terms that cause some radio artists to go spastic and others to burst forth into torrents of Anglo-Saxon.

I will, however, venture a few statements dealing partly with radio in general and partly with matters of research:

(a) Radio has made us voice-conscious. The first result was not a happy one. Announcers used an over-nice, "oo-la-la" type of speech that seemed to say, "See how I can do nice tricks with my larynx," in a manner that made real red-blooded Americans want to go right out and use a nasal twang or split an infinitive. It was this type of speaking that caused someone to write in The New Yorker:

> "Somewhere radio announcers came into our life, long before radio. The sound of their voices touches a familiar chord in our memory. We know what chord it is, too. Radio announcers are the little boys of twenty years ago who used to delight their grammar school teachers by reading with expression. That's it. How well we remember them, the little sissies. Half the time they didn't know the words. But they read them with expression anyway. They are still doing it, still raising their voices in the ecstasy of putting their little personalities over with teacher. We could have knocked their little blocks off in those days. We can still, damn it. Give us that rock."

Fortunately most of that type of speaking, at least on the larger stations, is gone.

(b) We are now witnessing the beginnings of programs that will rank as literature and as art. In a few years we will have a body of radio literature that can be studied for trends in script writing and in the evolution of auditory art forms.

(c) My guess is that radio is making the listener increasingly critical of poor speaking. My hope is that it will produce a corresponding appreciation of good speech writing and effective delivery.

(d) While the first reaction was to stress the differences between radio speaking and face-to-face communication, the present idea is that good radio speaking is essentially good speaking, with such modifications as are made necessary by the absence of the visible code.

(e) Such trends as I have been able to discern in radio research are towards the acceptance of the idea that few standards can be set for all programs, and to stress the need for laboratory studies that measure the effectiveness of various types of programs in gaining a desired objective with a given audience.

We have been at this thing about ten years. Ten years from now this report may seem like the naive statement of a beginner in the field. Indeed, I venture to hope that it will seem just that. May I close with a statement, quoted earlier from the memorandum of the Conference on Speech in Radio and Film, "It is then most desirable to come to as clear an understanding as possible of the ways in which speech and sound exert their influence in these new media."

THE FORUM

THE CHICAGO MEETING OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, 1939

To the Editor of the QUARTERLY JOURNAL OF SPEECH:

The Executive Council of the National Association of Teachers of Speech joins me in expressing the appreciation of our Association to Dr. Clarence Simon, Northwestern University, in charge of local arrangements for the annual convention at the Hotel Stevens, Chicago, December 27, 28, 29, 1939; to the Hospitality Committee, including Phyllis Montgomery, Northwestern University, Chairman, Merel Parks, Detroit (Mich.) Public Schools, Dorothy Anderson, University of Illinois, and Pearl Bennett Broxam, State University of Iowa; to Dr. Loren Reid, Syracuse University, in charge of banquets, luncheons, and public relations; and to the following national speech fraternities for their contribution and support of the Reception and Fellowship Hour on Wednesday, December 27: Alpha Psi Omega, Delta Sigma Rho, Omega Upsilon, Phi Beta, Phi Mu Gamma, Pi Kappa Delta, Theta Alpha Phi, Zeta Phi Eta.

A. CRAIG BAIRD, *President,*
The National Association of Teachers of Speech, 1939

ON COMMITTEES

To the Members of the Association:

The growth and expanding interests of our Association in the past quarter-century have often made minor changes in our internal organization necessary. Two developments, the growth of state and regional associations and the increased complexity of our committee structure, became increasingly evident in the meetings of the Executive Council at the last convention. Through the cooperation of the presidents of the regional and state associations, plans for better integrating the functions of these organizations with those of the National Association are being worked out. In order to simplify and improve the committee structure of the Association, however, the Council instructed the President to set up a Committee on Committees and authorized him to act on its recommendations. The following committee has been appointed: A. Craig Baird, Rupert Cortright, Giles W.

Gray, C. T. Simon, A. T. Weaver, W. Hayes Yeager, A. H. Monroe, *Chairman ex officio.* This committee needs your advice; it wants to know what types of committee activity you want your Association to undertake or continue. May I urge you to send in your suggestions at once in order that early action can be taken?

A tentative outline has already been prepared for the program of the convention to be held at Washington. Professor Yeager, Chairman of the Committee on Local Arrangements, is arranging an unusual series of demonstrations, exhibits, and inspection tours. Several speakers on the program will represent agencies of the government which are interested in our work. Provision is being made, with the assistance of section chairmen, for the presentation by our own members of reports on important research and on new educational and artistic methods. To complete the program, your suggestions recommending speakers or subjects are earnestly invited. You are especially urged to send in to this office by May First brief abstracts of reports which you are, yourself, interested in presenting. All such suggestions will be carefully considered by the program committee.

I am told that this is our Silver Anniversary. Working together, we can also make it the vigorous beginning of another twenty-five years of steady achievement.

ALAN H. MONROE, *President.*

REPORT OF THE NOMINATING COMMITTEE

To the Members of the National Association:

The Nominating Committee, elected at the 1939 convention, recommends the following list of candidates for 1941, subject to election at the 1940 convention:

President: W. Hayes Yeager, George Washington University
First Vice-President: Claude M. Wise, Louisiana State University
Second Vice-President: Elwood Murray, University of Denver
Members of the Executive Council:
Bryng Bryngelson, University of Minnesota
Lena Foley, Shorewood High School, Milwaukee
William P. Halstead, University of Michigan
Grafton P. Tanquary, University of Southern California

RALPH B. DENNIS
G. E. DENSMORE
FRANKLIN H. KNOWER
J. H. MCBURNEY
A. T. WEAVER, *Chairman.*

MINUTES OF THE EXECUTIVE COUNCIL OF THE N.A.T.S.

December 26, 1939, 4:00 P.M., *Private Dining Room 1, Stevens Hotel*

There being a quorum present, President Baird called the meeting of the Executive Council to order.

Knower reported for the Committee on Publication of 1939 Convention Proceedings. Motion was made to continue an enlarged committee to study ways and means of printing future proceedings of this organization. Seconded. Motion carried.

Heffner reported for the Committee on Speech Bibliographies: "We now have assembled a very large amount of bibliographical material in the fields of debate, interpretation, voice science and speech reeducation, and in theatre and drama. This mass of material has grown so large that very little progress can be made toward any form of actual publication until funds are available for the organization and filing of the collected items. In addition to this work, during the past year I have assisted Dr. John Webster Spargo in the preparation of the speech and drama material included in his *A Bibliography Manual,* published by Packard & Co., Publishers, Chicago, 1939. Through the publication of this work we now have a bibliography manual which covers, in connection with the general field of English language and literature, the general fields of Speech. Such a manual makes possible a much better presentation of the work in courses in bibliography and methods of research in the speech field." Heffner suggested his own replacement by a chairman who could devote more time to the work. Yeager moved that the report of the Committee be accepted and that the Chairman be relieved of his duties. Seconded. Hawk moved to amend by continuing Heffner as a committee member. Amendment seconded and passed. Motion passed as amended. Yeager moved that the suggestion of McKean, that the Committee seek some grant for continuing its work, be referred to said committee. Motion seconded and passed.

Hayworth reported for The Committee on Cooperative Research. Report accepted and motion made and carried that the Committee be continued.

Cortright presented the report of the Executive Secretary. Recommended:

1. Consideration of the invitations for the 1941 convention, from Des Moines, Denver, New York City and Detroit, received in this order.
2. Delay of choice of convention city until after bids have been received from hotels in cities under consideration.

3. A committee to include the president and the executive secretary to recommend the next convention city.

4. Adoption of a special undergraduate student convention fee of 50c.

5. Free badges for wives of registrants at all conventions.

6. Exclusion of all who are not wearing the proper badges from convention sessions.

7. Fixing definite dates for the 1940 convention.

8. Consideration of the requested permission to reprint QUARTERLY JOURNAL articles in *The Educational Survey*.

9. Consideration of an editorial salary.

10. Provision for the elevation of a Vice-President or election of the President a year in advance.

11. Consideration of the policy of state and regional Association relationships to the N.A.T.S.

12. That no new project should be permitted to come before the Executive Council without having been presented in detail at least a month in advance to the office of the Executive Secretary, to permit check on any suggested expenditures or bids.

(See detailed report at end of these minutes.)

Densmore reported on the first six months of 1939. Cortright moved acceptance of Densmore's report. Seconded. Carried. Cortright moved acceptance of the Secretary's report. Seconded and carried.

Simon moved that the fiscal year of the Association be set to end hereafter as of June 30th. Seconded. Carried.

Aly moved that the work heretofore done by the Auditing Committee be done by the Finance Committee. Seconded and passed. Baird announced accordingly the discontinuance of this year's temporarily appointed Auditing Committee.

Cortright moved that the Council approve a convention registration fee of 50c for properly identified undergraduate students, and that wives of registrants be given free admission badges. Seconded by Simon. Parrish moved to amend by substituting the word "free" for the word "50c." Amendment seconded and lost.

The question was divided by common consent. Motion setting 50c undergraduate student fee passed. Motion that wives be admitted free passed.

Cortright moved that the Council authorize the Executive Secretary to exclude from convention sessions all those not wearing proper badge. Seconded. Motion carried.

Norvelle reported for the Committee on Relations with the National Education Association. "The National Association of Teachers of Speech officially became a department of the National Education Association on June 25, 1938. * * * One hundred dollars was used

in defraying the expenses of preparing a program for the annual meeting of the National Education Association in San Francisco the first week in July. * * * As a result of the momentum gained in the meeting devoted to Speech Education and Civic Responsibility the following resolution was passed and included in the minutes of the convention:

TEACHER TRAINING IN SPEECH

"Whereas, speech is of primary importance in both life and education.

"Therefore, Be It Resolved by the session on high school speech and drama, sponsored jointly by the Department of Secondary Education, The National Association of Teachers of Speech, and the American Educational Theatre Association at the Convention of the National Education Association, held in San Francisco, July 2 to 6, 1939:—

"That in the unanimous judgment of this group a requirement should be established in our teacher training institutions that only those candidates who have training in the fundamentals of speech should be certified as public school teachers and only those who have a well-rounded training in all phases of speech should be certified as special teachers of speech.

"The 1940 National Education Association convention is to be held in Milwaukee the first week in July.

"Now that we have departmental status, it is essential that we build and execute the best possible program. The chairman recommends that a sum of one hundred fifty dollars be allotted for this purpose."

AGNES ALLARDYCE ELVINA MILLER
LENA FOLEY LEE NORVELLE, *Chairman.*
ARLEIGH WILLIAMSON

Gray moved that the report be accepted and the request for funds be referred, with power to act, to the Finance Committee. Seconded. Motion carried. Norvelle recommended that in determining dates for the 1940 convention, consideration be shown the American Educational Theatre Association.

Meeting adjourned.

December 26, 1939, 7:30 P.M., *Private Dining Room 1, Stevens Hotel*

Meeting called to order by President Baird. Layton reported for the Committee on Inter-Association Relations. Report accepted. Johnson moved that the request for $50.00 (for office expense) be

referred to the Finance Committee with power to act. Seconded. Carried. Layton recommended: "Resolved that the National Association of Teachers of Speech holds in high esteem the program of the Cooperative Study in general education and wishes to cooperate with it toward the achievement of its objectives for general education." Cortright moved that the resolution be recommended to the Assembly for action at the Friday morning meeting of the general session following Dr. Ogan's talk. Seconded. Carried.

Reid reported for the Committee on Public Relations. Also reported for the Committee on Banquets. Reid moved that the report of the Committee on Banquets be accepted and that the committee be continued. Seconded. Carried.

Cortright moved that the dates of the next convention be set for December 30, 31, 1940 and January 1, 2, 1941. Seconded. Motion passed with the understanding that the President is empowered to end the convention on January 1st.

Cortright presented the invitations for the 1941 convention. Yeager moved that the convention in 1941 meet in either Chicago or Detroit, the choice to be made by mail ballot prepared by Cortright and Monroe and sent to the Executive Council. Motion passed. Discussion of New York City for 1942. No action taken.

Brigance reported for the Committee on Research in American Public Speaking:

Twenty manuscripts have been completed. Twelve more are promised for completion by the end of the present academic year. One other will be held over for another year. This, however, was an assignment made after 1935, the original contributor having been dismissed. The itemized status of each study, as of December 12, 1939, is as follows:

PATRICK HENRY—Louis A. Mallory, *University of Wyoming*. Completed.

DANIEL WEBSTER—Hoyt H. Hudson and Wilbur S. Howell, *Princeton University*. To be completed by the end of the present academic year.

HENRY CLAY—James H. McBurney, *Northwestern University*; and Ernest J. Wrage, *Carleton College*. To be completed by the middle of the second semester.

JOHN C. CALHOUN—A. Craig Baird, *State University of Iowa*; and Herbert L. Curry, *Colorado Agricultural College*. First four drafts completed; to be delivered soon.

ABRAHAM LINCOLN—Mildred F. Berry, *Rockford College*; and Earl W. Wiley, *Ohio State University* (separate studies). Both completed.

STEPHEN A. DOUGLAS—Forest Whan, *Wichita College*. To be completed December 25, 1939.

WILLIAM L. YANCEY—Rexford S. Mitchell, *Lawrence College*. Completed.

in defraying the expenses of preparing a program for the annual meeting of the National Education Association in San Francisco the first week in July. * * * As a result of the momentum gained in the meeting devoted to Speech Education and Civic Responsibility the following resolution was passed and included in the minutes of the convention:

TEACHER TRAINING IN SPEECH

"Whereas, speech is of primary importance in both life and education.

"Therefore, Be It Resolved by the session on high school speech and drama, sponsored jointly by the Department of Secondary Education, The National Association of Teachers of Speech, and the American Educational Theatre Association at the Convention of the National Education Association, held in San Francisco, July 2 to 6, 1939:—

"That in the unanimous judgment of this group a requirement should be established in our teacher training institutions that only those candidates who have training in the fundamentals of speech should be certified as public school teachers and only those who have a well-rounded training in all phases of speech should be certified as special teachers of speech.

"The 1940 National Education Association convention is to be held in Milwaukee the first week in July.

"Now that we have departmental status, it is essential that we build and execute the best possible program. The chairman recommends that a sum of one hundred fifty dollars be allotted for this purpose."

AGNES ALLARDYCE — ELVINA MILLER
LENA FOLEY — LEE NORVELLE, *Chairman.*
ARLEIGH WILLIAMSON

Gray moved that the report be accepted and the request for funds be referred, with power to act, to the Finance Committee. Seconded. Motion carried. Norvelle recommended that in determining dates for the 1940 convention, consideration be shown the American Educational Theatre Association.

Meeting adjourned.

December 26, 1939, 7:30 P.M., *Private Dining Room 1, Stevens Hotel*

Meeting called to order by President Baird. Layton reported for the Committee on Inter-Association Relations. Report accepted. Johnson moved that the request for $50.00 (for office expense) be

referred to the Finance Committee with power to act. Seconded. Carried. Layton recommended: "Resolved that the National Association of Teachers of Speech holds in high esteem the program of the Cooperative Study in general education and wishes to cooperate with it toward the achievement of its objectives for general education." Cortright moved that the resolution be recommended to the Assembly for action at the Friday morning meeting of the general session following Dr. Ogan's talk. Seconded. Carried.

Reid reported for the Committee on Public Relations. Also reported for the Committee on Banquets. Reid moved that the report of the Committee on Banquets be accepted and that the committee be continued. Seconded. Carried.

Cortright moved that the dates of the next convention be set for December 30, 31, 1940 and January 1, 2, 1941. Seconded. Motion passed with the understanding that the President is empowered to end the convention on January 1st.

Cortright presented the invitations for the 1941 convention. Yeager moved that the convention in 1941 meet in either Chicago or Detroit, the choice to be made by mail ballot prepared by Cortright and Monroe and sent to the Executive Council. Motion passed. Discussion of New York City for 1942. No action taken.

Brigance reported for the Committee on Research in American Public Speaking:

Twenty manuscripts have been completed. Twelve more are promised for completion by the end of the present academic year. One other will be held over for another year. This, however, was an assignment made after 1935, the original contributor having been dismissed. The itemized status of each study, as of December 12, 1939, is as follows:

PATRICK HENRY—Louis A. Mallory, *University of Wyoming*. Completed.

DANIEL WEBSTER—Hoyt H. Hudson and Wilbur S. Howell, *Princeton University*. To be completed by the end of the present academic year.

HENRY CLAY—James H. McBurney, *Northwestern University;* and Ernest J. Wrage, *Carleton College*. To be completed by the middle of the second semester.

JOHN C. CALHOUN—A. Craig Baird, *State University of Iowa;* and Herbert L. Curry, *Colorado Agricultural College*. First four drafts completed; to be delivered soon.

ABRAHAM LINCOLN—Mildred F. Berry, *Rockford College;* and Earl W. Wiley, *Ohio State University* (separate studies). Both completed.

STEPHEN A. DOUGLAS—Forest Whan, *Wichita College*. To be completed December 25, 1939.

WILLIAM L. YANCEY—Rexford S. Mitchell, *Lawrence College*. Completed.

CHARLES SUMNER—Carl Dallinger, *Park College;* and Miss Elaine Pagel, *State University of Iowa.* Assignment made this year; date of completion not certain.

JAMES G. BLAINE—Henry G. Roberts, *George Washington University.* To be completed December 27, 1939.

WILLIAM JENNINGS BRYAN—Myron G. Phillips, *Wabash College.* Completed.

SAMUEL GOMPERS—Walter Emery, *University of Oklahoma.* To be completed in the next semester.

ALBERT J. BEVERIDGE—Herold T. Ross, *De Pauw University.* Completed.

ROBERT M. LAFOLLETTE—Henry L. Ewbank, *University of Wisconsin;* and Carrol P. Lahman, *Western State Teachers College.* Probably to be completed by the end of the present academic year.

WOODROW WILSON—Dayton McKean, *Dartmouth College.* Completed.

ROBERT G. INGERSOLL—W. M. Parrish and A. D. Huston, *University of Illinois.* To be completed shortly.

WENDELL PHILLIPS—W. Hayes Yeager, *George Washington University.* Completed.

HENRY W. GRADY—Marvin Bauer, *Brooklyn College.* Completed.

BOOKER T. WASHINGTON—Karl R. Wallace, *University of Virginia.* Completed.

HENRY WARD BEECHER—Lionel Crocker, *Denison University.* Completed.

PHILLIPS BROOKS—Norman Mattis, *Harvard University;* and Miss Marie Hochmuth, *Mt. Mercy College.* To be completed by the end of 1939.

JONATHAN EDWARDS—Orville Hitchcock, *University of Akron.* Completed.

THEODORE S. PARKER—Roy C. McCall, *College of the Pacific.* Completed.

JEREMIAH S. BLACK—W. Norwood Brigance. *Wabash College.* Completed.

RUFUS CHOATE—John W. Black, *Kenyon College.* Completed.

WILLIAM M. EVARTS—Lester Thonssen, *College of the City of New York.* Completed.

EDWIN M. ALDERMAN—Charles A. Fritz, *New York University.* Completed.

CHARLES W. ELIOT—Louis M. Eich, *University of Michigan.* Completed.

RALPH WALDO EMERSON—Herbert A. Wichelns, *Cornell University.* To be completed February 15, 1940.

WOMEN ORATORS—Doris Yoakam, *Northern Illinois State Teachers College,* Completed.

COLONIAL HISTORY—George V. Bohman, *Dartmouth College.* Completed.

HISTORY, 1787–1860—Bower Aly, *University of Missouri;* and Grafton P. Tanquary, *University of Southern California.* To be completed July, 1940.

HISTORY, 1860–1935—Kenneth G. Hance and H. O. Hendrickson, *Albion College;* and E. W. Shoenberger, *Iowa State College.* To be completed January 1, 1940.

W. NORWOOD BRIGANCE, *Chairman*
HENRY L. EWBANK, *Vice-Chairman*
A. CRAIG BAIRD
LIONEL CROCKER
C. C. CUNNINGHAM
DALLAS C. DICKEY
LOUIS M. EICH
FRANK M. RARIG
GRAFTON P. TANQUARY
HERBERT A. WICHELNS
W. HAYES YEAGER

Cortright moved acceptance of the report. Seconded. Carried.

Simon reported for the Committee on Research. (Simon suggested that it might be desirable to include the work of the Bibliographies Committee in Speech Monographs.) McKean moved that the report be accepted. Seconded. Carried.

Cortright read the report from Bower Aly for the Committee on Cooperation with the National University Extension Association. Cortright moved the acceptance of this report. Seconded. Carried.

Kroggel reported for the Committee on Speech Education in Junior Colleges, Kroggel recommended that The National Association of Teachers of Speech indicate an interest in the American Association of Junior Colleges. Cortright moved acceptance of the report and continuance of the committee. Seconded. Motion passed.

Gilman reported for the Committee on Publications. Asked that action be taken on the six recommendations read in this report:

1. That it be the policy of The National Association of Teachers of Speech to publish two periodicals as follows:
   a. *Speech Monographs,* limited to the publication of results of scientific and scholarly research and issued annually;
   b. THE QUARTERLY JOURNAL OF SPEECH, published as at present but increased in size by approximately fifty per cent;
2. That the Committee on Publications be made a standing committee;
3. That it be the policy of The National Association of Teachers of Speech not to attempt at this time to coordinate the various regional and state publications with those of the National Association;
4. That each member of the Committee on Publications be asked to study the sectional speech periodicals and to report to the Committee his findings at the next meeting of the Committee;
5. That, whereas Professor Gray and the staff at Louisiana State University have compiled an index of THE QUARTERLY JOURNAL OF SPEECH for the twenty-five years of its existence, The National Association of Teachers of Speech consider the publication of this index; and
6. That if the Executive Council votes to continue the Committee on Publications, the Executive Secretary, Professor Cortright, he made an *ex-officio* member, and Professor Densmore's membership be continued.

Pardoe moved that the report be accepted. Seconded. Motion carried. Dennis moved adoption of part *a* in the first recommendation. Seconded. Carried. Cortright moved that part *b* of recommendation 1, and recommendations 3 and 4 be laid on the table. Seconded. Carried. Cortright moved that the Committee on Publications be made a standing committee. Seconded. Carried.

On recommendation 5, Cortright moved that Professor Gray be instructed to investigate the possibility of publication by some publishing house and also that the facilities of the Business Office be utilized for investigating possible orders for such an index. Pardoe

seconded, with the suggestion that Gray and Cortright cooperate in investigating possible publishers and the availability of prospective purchasers. Johnson amended that if it be found feasible (i.e. with no cost to the Association) they go ahead with the publication. Amendment adopted. Motion carried.

Meeting adjourned.

December 27, 7:30 P.M., *Private Dining Room 4, Stevens Hotel*

Baird Presiding. Brigance read the resolutions to be published in the QUARTERLY JOURNAL and to be adopted by the Executive Council and presented at the General Session. Unanimously agreed to discontinue all resolutions of this sort.

Ross's report for the Committee on Nomenclature read by Cortright. Cortright moved that this report be accepted and referred to the Editor of THE QUARTERLY JOURNAL OF SPEECH for whatever action he might see fit, and that the committee be discontinued. Motion seconded and carried. (Detailed report printed following these minutes.)

Baird called upon Gray to summarize his report given at the morning general session. Cortright moved that the report be accepted and printed in the QUARTERLY JOURNAL, with whatever readjustments Gray might wish to make. Seconded. Motion passed. (See report following these minutes.)

Simon moved reconsideration of the motion continuing the Committee on Cooperative Research. Seconded and carried. Council members stressed that: Association endorsement on a cooperative enterprise which is controlled locally and financed and directed in ways totally beyond the control of the Association is fraught with grave dangers as a matter of policy. Simon moved to lay the motion to continue this committee on the table. Seconded. Motion not carried. Proposals by Dennis to refer the question to a special committee and by Weaver to amend by striking out the word "continue" and inserting "discontinue" were withdrawn. Johnson moved that the motion read, "That the report be accepted with thanks and that the committee be discontinued." Seconded. Motion, as amended, passed.

Ewbank reported for the Finance Committee. Since the Finance Committee had found the problem of budget-making one which would necessitate fuller powers than were evident in the original authorization, and since the Committee plans a meeting in Detroit near the end of the present fiscal year to initiate an experimental budget for the next fiscal year, therefore he moved adoption of the following:

1. That the present finance committee be enlarged by adding (1) the President of the Association, (2) the Executive Secretary, (3) the Editor of the QUARTERLY JOURNAL, (4) the Editor of *Research Monographs.*

2. That this committee be authorized to prepare a budget and to make such changes in conducting the affairs of the Association as may be necessary to put a budget into operation for the experimental period, July 1, 1940, to June 30, 1941.

3. That the Executive Council have, as the first order of business at the 1940 convention, the adoption of a budget for the fiscal year beginning July 1, 1941.

Motion seconded and passed.

President Baird read the request from Mrs. Borresen to admit thirty WPA teachers who wished to attend the convention sessions Thursday free of charge. Parrish moved to grant the request. Motion passed.

Wichelns requested the Executive Council to endorse the amendment to the Constitution (Article three, section five) so that it might be brought before the General Assembly and passed. Motion passed that the amendment be endorsed by the Council and be presented to the General Assembly for ratification: "In article III (Executive Council), add: Section 5. The Executive Council shall each year adopt a budget of expenditures and revenues for the coming year. The budget shall be printed in the JOURNAL, in the first or second issue after adoption."

Knower reported for the Committee on Speech Education in Secondary Schools and for the Committee on Cooperation with the National Commission of Cooperative Curriculum Planning. "The following activities may be reported:

A. Plans for the development of a course of study in Fundamentals of Speech have been continued. We hope to begin the publication of the sections of this report in the QUARTERLY JOURNAL this spring. Successive sections of the report may be offprinted from the QUARTERLY and bound together as a Course of Study.

B. The Committee is operating in the preparation of a report on the function of Speech in General Education for the National Commission on Cooperative Curriculum Planning.

C. A General Survey of Problems in Secondary Speech Education has been conducted: Problems which have been called to the attention of the Committee as most pressing include:

1. The coordination of various areas in Speech Education so that the Speech program may be handled with greater administrative facility.
2. The development of the Speech program in the Small School System.
3. The accumulation and organization for inservice teachers of such useful information as:

a. Annotated Bibliographies.
b. Course outlines of various types.
c. The application of various methods.

4. Collection and organization of information on course accrediting and teacher certification.
5. The educational integration of the program in extra-curricular Speech.
6. Encouragement of specific programs of research in Secondary Education."

FRANKLIN H. KNOWER, *Chairman*
GLADYS L. BORCHERS
MAGDALENE KRAMER
JEAN E. LIEDMAN
KARL ROBINSON
LORETTA A. WAGNER

"The formation and early development of the National Commission of Cooperative Curriculum Planning was discussed in The Forum in the December, 1939, issue of THE QUARTERLY JOURNAL OF SPEECH. That editorial may be interpreted as a report of the first representative of The National Association of Teachers of Speech, Dr. Harry G. Barnes, on this commission. The curriculum commission is proceeding with the general plans which were outlined. The following additional teachers' organizations have now joined with those previously listed as members: The Department of Art of the N.E.A., The Department of Home Economics of the N.E.A., the Department of Science of the N.E.A., The National Association of Journalism Directors, The Eastern Arts Association, The National Council for the Social Studies. Your representative attended a meeting of the commission at the Stevens Hotel in Chicago on October 7th, 1939. The principal items of business of the meeting comprised a consideration of the following matters:

1. A report of Dr. Russell P. Jameson on the work of his subcommittee on the coordination of the general objectives of the secondary school teaching in various subject-matter fields. A one-page summary of objectives was tentatively accepted by the Commission as a basis for further planning.

2. Plans were laid for the development of a series of reports by committees within the various subject matter fields on the possible contributions of these disciplines to general education. The Commission plans the publication of these reports as a book on curriculum planning in general education. As chairman of the Committee on Speech Education in Secondary Schools, your representative is utilizing that committee in the development of the report of this Association. A tentative date of April 1st has been set for the completion of these reports.

3. A budget for the Commission was tentatively approved. The budget

calls for a $50.00 membership fee for constituent organizations. In cases of organizations not affording this fee, a token fee of $10.00 to $25.00 to indicate interest and desire to cooperate, was approved by the committee as a membership fee.

4. The Commission agreed to meet again in February during the convention of the Progressive Education Association."

Knower moved adoption of these reports and continuation of the committee and that the request for payment of a $25.00 or $50.00 membership fee to The National Commission on Cooperative Curriculum Planning be referred to the Finance Committee.

Seconded. Carried.

Baird presented the report from Raubicheck for the Committee on Speech Education in the Elementary Schools. "For the committee meeting on December 28th the following agenda has been proposed:

1. To discuss the primary and qualifying objectives in speech education at the elementary school level.
2. Necessary training in speech—pre-service and in-service for all elementary school teachers, with a list of the universities where this may be obtained.
3. A series of speech tests on the elementary school level which might be worked out in conjunction with one of the universities.
4. Selected materials and approved techniques for meeting the common voice and speech problems of elementary school children, to take the form of a teacher's handbook, in mimeographed or pamphlet format.
5. A bibliography of books and periodicals which would be of assistance to the elementary school teachers in meeting the problems of speech at the elementary level.
6. Ways and means by which the elementary school committee may be of service to teachers of speech throughout the country."

LETITIA RAUBICHECK, *Chairman*
MADALENE DOWNES CARROLL
MRS. HAZEL DUCLES MUELLER
LEONTINE MURTHA
CARRIE RASMUSSEN

Report accepted.

Henderson called for permission to make a report on *The Elementary School Journal*. Wichelns moved that, since this project had in the past been granted full and final consideration, no further report be given. Seconded. Motion passed.

Cortright presented the request of the new *Education Survey* magazine for permission to reprint articles of the QUARTERLY JOURNAL under carefully prescribed conditions. Weaver moved that the Editor of the QUARTERLY JOURNAL, the Editor of *Research Mono-*

graphs, and the Executive Secretary constitute a committee with power to act after having conferred with Dean Immel as to the professional standing of the proposed magazine and its sponsors. Motion seconded and passed.

Parrish asked the policy of the Association with regard to publication of a volume of selected articles from Out-of-Print issues of the JOURNAL. Discussion indicated favorable attitude if usual author's commission be shared with Association. No official action taken.

Baird read a telegram from Zimmerman of the Committee on Speech Education in Teachers Colleges as follows: "My committee has been inactive this year . . . Had the vain hope to make a study of speech education in teacher training institutions paralleling the general study of the American Council on Education . . . I recommend that this study be made and that you appoint a new chairman to continue the work . . ." Cortright moved acceptance of the report and discontinuance of the Committee. Seconded. Passed.

Cortright asked the Executive Council its reaction to interspersing advertising pages with the News and Notes material and perhaps the Book Review section. Weaver approved this in the News and Notes section but not in the Book Review section. Densmore suggested a double column and running half page ads in the News and Notes section. Dennis approved both and suggested trying for four issues. All agreed on preference for the present set-up.

Aly reported further for the Committee on Cooperation with the National University Extension Association. Asked for consideration of the meeting date of the NUEA next year (1940). Would it be satisfactory for them to meet on Monday if they could keep from overlapping on Association meetings, etc.? Weaver suggested that we cooperate with them, that they should meet with us, and that as the question arises only at times it would seem satisfactory for them to meet on the date the National Convention officially opens instead of the day before as is the usual practice. This was understood to be the consensus of Council opinion.

Baird asked whether it would be appropriate to appoint a committee on committees. Wichelns moved that a committee of not less than three nor more than seven be appointed by the President, this committee to have full power to continue, discontinue, rearrange, or appoint all committees except the Finance Committee of the Association. Seconded. Passed.

Meeting adjourned.

MINUTES OF THE GENERAL SESSIONS OF THE N.A.T.S.

December 27, 1939, 9:30 A.M., *Grand Ball Room, Stevens Hall*

Meeting called to order by President Baird.

Gray presented the report of the Editor of the QUARTERLY JOURNAL.

The Nominating Committee for 1941 was elected.

Ewbank, Chairman of the Nominating Committee of the N.A.T.S. for 1940, reported the slate of his committee as follows and moved that the nominees be elected:

President—Alan Monroe

First Vice-President—Joseph Smith

Second Vice-President—Ruth Thomas

Members of the Executive Council—W. Norwood Brigance, F. H. Knower, Magdalene Kramer, and F. W. Orr.

Motion carried unanimously.

December 28, 1939, 9:00 A.M., *Grand Ball Room, Stevens Hotel*

Meeting called to order by First Vice-President McKean.

Wichelns presented the constitutional amendment favorably referred by the Executive Council (see minutes of Wednesday evening Council Session), and moved its adoption. Seconded and carried.

December 29, 1939, 9:00 A.M., *Grand Ball Room, Stevens Hotel*

Meeting called to order by Second Vice-President Pardoe.

Cortright moved adoption of the resolutions referred favorably by the Council (see minutes of Tuesday evening Council Session). Seconded and carried.

REPORT OF EXECUTIVE SECRETARY

I present herewith a business report covering the period from June 15, 1939, when my term of office began, to December 15, 1939.

You will understand that during this doubly transitory period, while I have been taking over the office and while we have been transferring to the changed fiscal year, presentation of comparable data is difficult.

The new members enrolled as a result of the cooperation of the many college and university summer sessions were considerably more numerous than a year ago. Income during the months of September and October was rather sharply down, reflecting attempted economies in the business office. Income during November and December has been ahead of that of a year ago, yet not sufficiently so to off-set earlier shrinkages. As a result of our efforts to diminish somewhat the terrific seasonal overload occasioned by pre-convention

activities in the business office, the 1940 *Directory* work has been postponed to the New Year with the natural result that regular membership renewals are approximately $1300 behind the 1938 record. This means, however, that the reasonable expectancy of income for the first few months of next year is resultantly increased.

Serious inroads are being made upon Association income by retention of a proportion of the $2.50 membership fee by state and regional associations. This expense item to the National Association has increased 40 per cent during my six months in office. Advertising in the QUARTERLY JOURNAL is down several pages. Competing state and regional journals may or may not be a factor in this. Failure of our own membership to encourage advertisers certainly is a factor.

The *Speech Monographs* are paying their own way, thanks to the valuable aid given by the sustaining memberships.

The *Directory* not only pays for itself in orders, but is a most helpful factor in spurring membership renewals.

The Placement Bureau is becoming one of our most valuable services to members. I confidently believe that we announced through the cooperation of leading Departments and members more than 75 per cent of all available college and university positions in Speech in 1939. Our enrollment presents an abler prospect file than can be found from any half dozen sources elsewhere. I have some recommendations for increasing the value of this service and for extending its effectiveness into the secondary school field. The data on six of those whom this service placed during the past year was checked. Their average saving from the commercial placement bureau commission was $90—enough to pay each one's membership in the N.A.T.S. for 36 years!

As a part of the continuing policy of increasing Association services to its members and to stimulate sale of back issues of our publications we published the loose-leaf *Table of Contents*. It is fulfilling all expectations.

As to our exact financial situation, we have in cash on hand, as of December 15, $1376.62. Accounts receivable—after charging off the questionable ones—total $863.26. This leaves our net current assets at approximately $2239.88. Outstanding obligations, chiefly for the December JOURNAL, and the forthcoming *Monograph*, are approximately $2000.00. It is to be noted that we have met in advance the major part of convention expenses so that the convention receipts will go to offset our future commitments.

I have projected a brief analysis into the future. We may reason-

ably anticipate a revenue of $3600.00 from subscription renewals, (1100 regular and 85 sustaining). This will just meet a $3600.00 printing bill for 600 editorial pages of 1940 JOURNALS. Advertising pages and other items on our program are self-sustaining in addition to carrying administration expense for handling the JOURNAL. In other words, any increase in services, any new projects must find additional or new sources of revenue if we are to continue with a favorable balance. RUPERT L. CORTRIGHT.

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

TREASURER'S REPORT

For the Six-Month Period Ended June 15, 1939

Balance June 15, 1939—Cash			$2,427.05	
Balance June 15, 1939—Accounts Receivable	$2,480.43			
Less doubtful accounts	200.00		2,280.43	
			$4,707.48	
RECEIPTS				
Sales:				
Regular Memberships	$2,793.75			
Sustaining Memberships	255.00	$3,048.75		
Bulletins		34.35		
Monographs		390.00		
Journal (old copies)		100.08		
Directories		110.50		
Advertising		1,751.60	$5,435.28	
Convention:				
Registrations		$1,184.00		
Hotel concessions		130.00	1,314.00	
Placement Service			385.00	
Interest on Savings			1.65	
Rebate from Marshman			8.95	
Total receipts			7,144.88	
Total				$11,852.36
Total disbursements				9,553.71
Balance				2,298.65
CURRENT ASSETS				
Balance June 15, 1939—				
Cash:				
Commercial account			$1,143.63	
Savings account			221.89	
Petty cash			10.00	$1,375.52
Accounts Receivable		$1,123.13		
Less:				
Doubtful accounts		200.00		923.13
				$2,298.65
Accounts Payable				1,505.70
Total current assets				$ 792.95

DISBURSEMENTS

For the Six-Month Period Ended June 15, 1939

Publications:				
Journals (1938)	$1,433.79			
Journals (1939)	1,703.97	$3,137.76		
Monographs (1938)		710.72		
Directory (1939)		654.41		$4,502.89
Publication Distribution:				
Handling and mailing service		199.41		
Express, parcel post and postage		215.00	$ 414.41	
Sustaining Membership Services:				
Binding and Miscellaneous services			123.90	
Sales Promotion:				
Letters and circulars		$ 234.73		
Postage		229.06	463.79	
Collection Expense:				
Agency commission	$ 128.03			
Check tax	58.35	$ 186.38		
Letters and notices		72.08		
Postage		79.60	338.06	
Office Expense:				
Supplies		$ 87.84		
Postage, telephone and telegrams		45.00		
Secretarial and clerical		2,042.00	2,174.84	$3,515.00
Placement Service:				
Mimeographing, Postage and envelopes				69.49
Convention:				
1938 Expenses		$ 712.26		
Amer. Speech Correction Ass'n.		262.06		
Amer. Educational Theatre Ass'n.		131.49	$1,105.81	
Officers' Expenses:				
Monroe		$ 29.74		
Baird		25.00		
Stationery (all officers)		47.23	101.97	
Committee Expenses:				
Cochran		$ 7.47		
Secondary School Committee		23.45		
Brigance		33.50		
Periodicals Committee		79.33		
Norvelle		100.00		
Barnes		14.80	258.55	1,466.33
Total Disbursements				$9,553.71

INVENTORY OF ASSETS
June 15, 1939

QUARTERLY JOURNALS: Issues of 1915–1939		
Shipped to Detroit: Reserve stock	879	
Regular stock	934	
Held at Press	5892	7705
Indexes to QUARTERLY JOURNAL		250
Directories: Issue of 1939		325
Bulletins: Issues of 1930–1936		258
Speech Monographs: Volumes I, II, III, IV, and V		475
Monograph Off-Prints		852

MISCELLANEOUS OFFICE SUPPLIES:
Stamps, pencils, erasers, ledger sheets, etc.

OFFICE EQUIPMENT:
3—Office desks
1—Burroughs adding machine and standard
2—Typewriters
1—Steel filing cabinet
1—Trunk
25—Cardboard index files
1—Postal scale
3—Wire filing baskets
1—Prospect file (approximately 10,000 names)
2—Complete sets of all Association publications
(1—set sent to Detroit)
(1—set held at office of Editor)

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
AND
THE AMERICAN EDUCATIONAL THEATRE ASSOCIATION
Convention Attendance, Chicago, 1939

State	Number of Delegates	Percentage of Membership in Attendance
Alabama	6	17.6
Arizona	3	23.0
Arkansas	4	16.0
California	19	10.2
Colorado	16	32.0
Connecticut	4	16.6
Delaware	1	25.0
District of Columbia	4	13.3
Florida	6	16.6
Georgia	4	16.6
Idaho	0	0.0
Illinois	224	96.5
Indiana	60	50.0
Iowa	64	58.7
Kansas	19	26.0
Kentucky	5	17.8
Louisiana	19	41.3
Maine	3	16.6
Maryland	3	20.0
Massachusetts	4	4.6
Michigan	98	40.5
Minnesota	31	31.9
Mississippi	5	25.0
Missouri	41	29.7
Montana	5	31.2
Nebraska	16	34.0
Nevada	1	100.0
New Hampshire	5	50.0
New Jersey	7	9.6
New Mexico	0	0.0
New York	44	10.1
North Carolina	0	0.0
North Dakota	6	66.6
Ohio	80	32.1
Oklahoma	10	19.6
Oregon	0	0.0
Pennsylvania	23	12.9
Rhode Island	0	0.0
South Carolina	3	20.0
South Dakota	13	59.0
Tennessee	7	17.9
Texas	22	16.2
Utah	6	20.7
Vermont	4	80.0
Virginia	4	12.5
Washington	9	20.4
West Virginia	4	11.4
Wisconsin	87	63.9
Wyoming	1	12.5
Canada	1	4.0
Total	1001	30.0*

* The base upon which this percentage has been computed does not permit comparison with previous statistical data. The registration of 1001 does not include over 200 registered separately with the A.S.C.A. Comparison with state memberships excludes the more than 1000 library subscribers. To compare with previous convention data published on page 320 of the April, 1939, QUARTERLY, the 1939 Chicago attendance should appear as 26% of the total membership.

REPORT OF THE EDITOR FOR THE YEAR 1939

To the Members of the Association:

As a preliminary, the Editor of THE QUARTERLY JOURNAL OF SPEECH would like to make the statement that the past year has been a most enjoyable one, despite the amount of work involved in the task of editing the JOURNAL. Whether this enjoyment has operated to the benefit and advantage of the readers of the JOURNAL and to the Association as a whole, it must be left to others to determine.

If there has been any particular policy which the present Editor has adopted in the selection of material for publication, it might be summed up in the phrase, "Something in each issue for everyone." A conscious effort has been made, not always successful, perhaps, to put into each issue of the JOURNAL something from which each member of the Association might take profit. It is unfortunate that the problem of selection is often a matter more of elimination and postponing than one of inclusion. The present rate of turnover of manuscripts is dishearteningly slow; but it is the hope of the Editor that measures may soon be taken to relieve the pressure, and to enable those articles that are usable to be published sooner after their receipt.

Some statistical analyses have been prepared, which may reveal the present situation more than a statement of generalities. These are presented in the form of tables of data on manuscripts received, returned and published. These are analyzed according to content divisions and to geographical sections, as well as to major "departments" in the JOURNAL itself.

During 1939, a total of 700 pages were printed, divided as follows (see Table I): February, 180, April, 190, October, 161 and December, 169. Of these 700 pages, 484 or 69 per cent were devoted to more or less scholarly articles, 11 or 1.57 per cent to editorials, 28

TABLE I
PAGES PUBLISHED IN THE JOURNAL BY ISSUE AND SECTION

Section	February	April	October	December*	Total
Articles	123	129	91	141	484
Editorial	5	5	3	..	11
Forum	5	19	..	4	28
In the Periodicals	12	11	19	5	47
New Books	23	15	26	11	75
News and Notes	8	10	19	4	41
Who's Who	4	3	3	4	14
Total	180	190	161	169	700

* Although the final page in Volume XXV is 701, actually only 700 pages were printed. The October issue ends on Page 531, and the December issue begins on Page 533.

or 4 per cent to Forum, 47 or 6.9 per cent to Periodicals, 75 or 10.7 per cent to Book Reviews, 41 or 5.9 per cent to News and Notes, and 14 or 2 per cent to Who's Who Among the Contributors. A total of 72 articles were published, divided as follows: 18 in February, 22 in April, 14 in October and 18 in December.

During the year a total of 196 manuscripts have been received, including those turned over to the present Editor by his predecessor. These manuscripts came from all parts of the country, as might be surmised; but by far the greater per cent came from the Central States. The figures are as follows (Table II). From the Eastern

TABLE II
RECEIPT AND DISPOSAL OF MANUSCRIPTS BY GEOGRAPHICAL SECTION

	East	Central	South	West	Total
Total Manuscripts Received	48	100	18	30	196
Percent of Total	24.5%	51%	9.2%	15.3%	100%
Manuscripts Returned (Not Resubmitted)	9	17	3	10	39
Percent of MSS Submitted by Section	18.9%	17%	16.7%	33.3%	20%
Manuscripts Published 1939	16	42	4	10	72
Percent by Section	33.3%	42%	22.2%	33.3%	36.7%
Manuscripts in Active Files	16	34	8	8	66
Percent by Section of Manuscripts Received	33.3%	34%	44.4%	26.7%	
Manuscripts to be Published February, 1940	7 14.5%	7 7%	3 16.7%	2 6.3%	19 9.7%
Total Manuscripts Published Five Issues	23	49	7	12	91
Percent by Section	48%	49%	39%	40%	46.4%
Manuscripts Published and in Active Files	39	83	15	20	157
Percent by Section	81%	83%	83.3%	66.7%	80%

States came 48 articles, or 24.5 per cent of the total. From the Central States came 100 or 51 per cent of the total, from the South came 18 or 9.2 per cent and from the West came 30 or 15.3 per cent.

Obviously, not all of these articles are usable, particularly in the condition in which they arrived. Many, it was felt, could be revised and rewritten into acceptable form, and reasonable content. Approximately one article in five was returned and has not as yet been resubmitted. I have not estimated the number that have been so revised and rewritten and returned to the Editor, but there have been quite a few. 19 per cent of the manuscripts from the Eastern States were returned, 17 per cent from the Central States, 16.7 per cent of the Southern and 30 per cent of those from the West.

Of all manuscripts received, 36.7 per cent, or 72, were published

during the year 1939. 33.3 per cent of these received from the East appeared in the JOURNAL, 42 per cent of those from the Central States, 22.2 per cent of those from the South and 33.3 per cent of those from the West. It might be added here that when the February issue is included, copy for which went to press early in December, it is found that a total of 46.4 per cent of all manuscripts will have been published; 48 per cent of these from the East, 49 per cent of those from the Central States, 39 per cent of those from the Southern States and 40 per cent of those from the Western States will have appeared by February. The consistency of these percentages seems more or less significant, in considering the balance among the various sections of the country. It seems not unreasonable that the number of articles published should bear some relation to the number received from each section; and in the long run this relation is almost certain to be established.

It was mentioned that the turnover in manuscripts is slow. Even after taking out the material for the February issue, there are yet in the active files, awaiting publication, some 66 articles, enough for the rest of the year 1940, with a few extra for leeway. It is probable that some of these, when examined more critically, will be returned either for revision or because they are utterly hopeless.

When the 196 manuscripts are analyzed according to content di-

TABLE III

RECEIPT AND DISPOSAL OF MANUSCRIPTS ACCORDING TO GEOGRAPHICAL SECTION AND CONTENT DIVISION

Content Division	Total MSS Received	MSS Returned	Net MSS Retained	Percent Retained of Total	Published in 1939	Percent Published of Total	Percent Published of MSS Received in Division (1939)	Percent of Division of all Published
Pedagogy	50	12	38	75	15	7.65	30	21
Drama	26	4	22	84	10	5.10	39	13
Debate	23	5	18	78	12	6.12	52	17
Rhetoric	20	3	17	85	8	4.08	40	11
Public Speaking	13	..	13	100	7	3.57	53	10
Correction	13	3	10	77	5	2.55	38	7
Voice Science	10	3	7	70	4	2.04	40	5.5
Interpretation	9	1	8	89	3	1.53	33	4
Radio	9	3	6	67	3	1.53	33	4
Choral Reading	7	3	4	57	2	1.02	29	3
Phonetics	6	2	4	67	1	0.51	17	1.5
Marionettes	3	..	3	100	1	0.51	33	1.5
Elementary	3	..	3	100	..	....	..	..
Psychology	2	..	2	100	1	0.51	50	1.5
Administration	2	..	2	100	..	....	..	..
Total	196	39	157	..	72	....	36.7	100

visions (Table III), some interesting observations may be made. It must be said that often the classification of articles is arbitrary, many of them susceptible of classification in more than one division.

Pedagogy leads the list, with some fifty manuscripts received during the year. Twelve of these were returned, leaving 38 to be disposed of. Fifteen were published during 1939, somewhat more than 20 per cent of all articles appearing. Drama came next, with 26 received and 22 retained. Ten articles on Drama were published, about 13 per cent of all the articles that appeared. Third in the list is Debate, with 23 manuscripts, 18 of which were retained. Twelve Debate articles were published, or about 17 per cent. Fourth comes Rhetoric, with 20 articles submitted, 17 of which were retained and 8 published, almost 11 per cent of the 72. One reason for the smaller number of articles on Rhetoric published is the greater average length of the manuscripts. For some reason, rhetoricians do not seem to be able to condense their material as do writers in some of the other divisions. Possibly they have more to say. In fifth place is Public Speaking, with 13 articles submitted, none of which were returned. Seven of these, or 9.6 per cent of all articles appearing, were published in 1939. Speech Correction, with 13 articles submitted, is tied with Public Speaking, but three were returned. Five, or 7 per cent of all articles published in 1939, were on Speech Correction.

Voice Science, with 11 manuscripts submitted, follows. Of the seven retained, four were published, or 5.5 per cent. Interpretation and Radio with nine each, Choral Reading with 7, and Phonetics with 6, follow in that order.

Two questions arise in connection with the selection of material for the JOURNAL. First, as to what may be called "reader interest." The Editor would welcome any valid information tending to reveal more accurately the sort of articles our readers are interested in seeing published. Until such information is available, it seems reasonable to assume that the articles as they come in represent a fair cross-section of the interests of the members of the Association; whether it is a fair indication or not, it is the only one the Editor has. Hence the fair consistency in the ratios between articles received in the various content division and those published. The total number published, it will be recalled, was 36.7 per cent of those received. In Pedagogy the percentage was 30; in Drama, 39; in Debate, 52; in Rhetoric, 40; in Public Speaking, 53; in Speech Correction, 38; in Voice Science, 40; in Interpretation, 33; in Radio, 33; in Choral Reading 29; in Phonetics, 17, in Marionettes, 33; and in Psychology, 50.

It is quite possible that there is a more accurate gauge of "reader interest;" if there is, it has not come to the attention of this Editor.

The second question has to do with the solicitation of manuscripts. The solution to this problem depends somewhat on the solution to the first; that is, regarding reader interest. The Advisory and Associate Editors consider it as part of their duties to solicit material from their sections and fields for the JOURNAL. They have been doing excellently, on the whole; many manuscripts have come to the Editor's desk through their efforts. Additional machinery might be set up to deal with this problem, but until we have an accurate method of measuring reader interest, it would seem difficult to point our solicitations in any particular direction.

The question of college and university interest versus secondary school interest is perennial. In an editorial in the April issue (XXV, 2, 329) the point was made that many articles appearing in the JOURNAL might be of interest and profit to all teachers of speech, even though they were not specifically labeled as "High School." Much the same observation may be made with respect to the articles in Volume XXV, namely, that while relatively few articles have the "high school" label on them, considerably more than half of them should be of interest to all teachers of speech, at all grade levels.

With respect to the other general Departments in the JOURNAL, it would not seem advisable to curtail them to any great degree. We need to know what is being written both in books and in other periodicals; and we should know something of what is going on within the Association and among the members. Less than twenty-five per cent of the total pages of the JOURNAL is devoted to all these combined, a ratio which does not seem excessive.

It is a commonplace that will bear repeating, that the JOURNAL exists for the Association and its members, and for the advancement of speech teaching. The Editor will welcome any suggestions that will enable him to bring out a JOURNAL that will more effectively meet its purposes.

GILES WILKESON GRAY

REPORT OF THE COMMITTEE ON NOMENCLATURE IN THE FIELD OF DISCUSSION

To the President and Members
National Association of the Teachers of Speech:

The section on Discussion at the National Convention in 1937 passed a resolution asking the President of the Association to appoint a committee to study and report on nomenclature in the field of discussion. In response to this request, President Marshman appointed such a committee. Its preliminary report was presented to the Executive Council at the National Convention in 1938. The Council ordered it submitted to the Editor of THE QUARTERLY JOURNAL OF SPEECH for publication, if approved, so that the report might be considered by the membership of the Association before formal action is taken. Continued study and revision by the committee, however, has delayed the preliminary publication. The committee now resubmits the report to the Executive Council for consideration and action.

The recent and very rapid development of Discussion as the type of public address best adapted to the democracy of today, has led to some confusion as to the exact terminology to be applied to the various forms which it may take. To clarify and standardize the nomenclature, the committee submits the following charts which define each term by giving the usually accepted characteristics associated with the name. As modified forms are developed which have unique and differing characteristics, they may be added to the charts, if, in the opinion of future committees, they merit inclusion. Without discouraging such experimentation, the committee is of the opinion that teachers of speech can more effectively further the popularization of Discussion at the present time by developing and perfecting the basic types, and by accurately employing the nomenclature as defined in this report.

The committee realizes that the present report does not settle the controversy involving the relationship of Discussion and Debate. At present, four points of view are to be found in literature touching the issue:

1. Debate is a form in the broad field of Discussion.
2. Debate and Discussion are two separate and distinct forms of public address.
3. Discussion is a form in the broad field of Debate.
4. Discussion and Debate, although having essentially different character-

(*Concluded on page* 316)

FORMS

SPEAKERS	SPEAKERS' POINTS OF VIEW	TIME OF SPEAKERS	AUDIENCE PARTICIPATION	TIME OF AUDIENCE	SUMMARY
One to four speakers	Individual	1 hour	Optional	½ hour	Yes—by Chairman
Four	No set position is necessarily maintained throughout	1 hour	Optional	½ hour	Yes—by Chairman
Six	Each speaker is assigned a step in the problem solving process	1 hour	Optional	½ hour	Yes—by Chairman
Panels of 4-6 speakers	Individual in extempore and panel speaking; team positions in debate	Panels ½-¾ hour Debates 1 hour	Optional	½ hour	Yes—by Chairman
Two teams of 2-3 speakers each	Original positions may be modified or new positions taken	1½ hour	Optional	½ hour	Yes—by Chairman
Two 1 or 2 speaker debate teams; panel 3-5	Constructive team positions subject to panel modification	Constructive debate ½-¾ hour; Panel ½ hour; rebuttal 20 min.	Optional	½ hour	Yes—by Chairman
Four two-speaker teams	Team positions are maintained throughout.	1½ hour	Generally	½ hour	Yes—by Chairman

MODIFIED

Nomenclature	Description	Chairman
Case Discussion	The case presented is confined to the facts and the evidence. The primary purpose of this type is to discover and present all of the pertinent facts.	Yes
Intercollegiate Forum	First speaker explains the background and presents status of the problem. Others present solutions. Second speeches restate positions taken and refutation of material presented by others.	Yes
Cooperative Investigation	Analysis of a problem by Dewey's steps in problem-solving. First three steps called "understanding the problem (explanatory and investigative)"; others "suggested solutions (argumentative and investigative)."	Yes
Forensic Experience Progression	A series of exercises involving extempore speaking, discussion and debate arranged functionally, following Dewey's sequence for problem solving. Stage 1: Problem-panel discussion Stage 2: Problem-panel discussion Stage 3: Solution-extempore speeches Stage 4: Solution-debates Stage 5: Action phase-panel discussion	Yes
Problem-Solving Debate	Three sets of speeches: Analysis, Solution, Evaluation. Third speaker may question the other team and should try to discover the best solution, even presenting a new or modified form of those presented previously.	Yes
Debate Panel	The panel discusses material presented in the constructive debate speeches; the audience participates next and the debaters conclude with rebuttal speeches.	Yes
Debate Symposium	The first speaker for each team states the team position. Others amplify, cross examine other teams, refute any arguments presented or restate and summarize their final team positions.	Yes

THE NOMENCLATURE IN THE BASIC FORMS

NOMENCLATURE	CHAIRMAN	SPEAKERS	POINTS OF VIEW
INFORMAL DISCUSSION	Generally—No[1]	All	Individual
Committee Discussion[2]	Yes	All	Individual
Group Discussion	No[1]	All	Individual
Round Table Discussion	No[1]	All[3]	Individual
FORMAL DISCUSSION	Yes[4]		
Panel Discussion	Yes	Four to eight	Individual
Lecture-Panel Discussion	Yes	One expert—our to eight others	Comprehensive Individual
Forum Discussion			
Lecture-Forum Discussion[5]	Yes—may be the lecturer	One expert	Comprehensive
Symposium	Yes	Four to eight	Different points of view
Colloquy	Yes	Three or four	Comprehensive Individual
Dialogue	Yes	Two	Chairman questions, other answers
MODIFIED FORMS			
Court Technique	Yes	Experts as witnesses—others as examiners	Comprehensive
Discussion Contest	Yes	Contestants	Individual

[1] Theoretically characteristic. Practically, a chairman is always desirable.
[2] A *committee hearing* employs the court technique without time limitations and audience participation.
[3] So limited in size that all may participate.

FIELD OF DISCUSSION

BASIC FORMS

Time of the Speakers	Audience Participation	Audience Time	Summary
No set limits	None	None	None
No set limits	None	None	By the Chairman
No set limits	None	None	None
No set limits	None—with an audience this form becomes a panel	None	None
¾ to 1 hour[5]	Yes	½ hour	By the Chairman[4]
Lecture, 1 hour; Others, ¾ hour	Yes	½ hour	By the Chairman[4]
1 hour	Yes	½ to ¾ hour	By the Chairman[4]
8 to 10 minutes for each speaker	Yes	½ to ¾ hour	By the Chairman[4]
No set limits	Yes	No set time	Optional
1 hour	Yes—questions	½ to ¾ hour	Optional

MODIFIED FORMS

1 hour—about 15 minutes for each side to cross-examine	Yes	½ hour	By the Judge
6-10 minutes for first speech; 3 for second	None		Decision as to effectiveness by Judges

[4] The *chairman* presides over the meeting and introduces the speakers. He may or may not serve as the discussion leader who should give direction to the discussion and make the summary.

[5] Time allotments generally assigned.

[6] This form may be modified with a short question period preceding the lecture.

istics, nevertheless supplement each other in forming a continuum in the problem-solving process.

The essential points of likeness and difference are summarized in the following chart:

DISCUSSION and DEBATE are ALIKE in that

1. Ideally, both attempt to arrive at the best solution to a problem.
2. Both must be characterized by conflicting differences of opinion.

DISCUSSION and DEBATE are DIFFERENT in that

1. DISCUSSION is essentially expository in form.	1. DEBATE is essentially argumentative in form.
2. DISCUSSION is a cooperative, investigative, and reflective technique by which a consensus of opinion may be reached as to the best solution to a problem. The objectives of discussion may be achieved, however, (a) when no consensus can be reached or (b) when no attempt is made to reach a consensus of opinion.	2. DEBATE is a controversial technique in which two alternative or opposing causes of action are contrasted with a view to arriving at a solution by demonstrating the superiority of one over the other.

It would seem to be the consensus of opinion that, in the problem-solving technique, discussion precedes debate. The committee recognizes this time-relationship as well as the well defined characteristics of likeness and difference. Since the primary objective of the committee was to clarify terms and to distinguish between them, it seems wiser to define Discussion and Debate as two correlative forms of public discussion.

Respectfully submitted by the Committee
HEROLD T. ROSS, *DePauw University*,
Chairman
J. V. GARLAND, *Colgate University*
JOHN W. SATTLER, *Berea College*

An Open Letter to Future Editors of Collections of Speeches:

It may be an ungrateful critic who will presume to complain because good books are not better, yet that is precisely the position from which the writers of this letter address those who may edit collections of speeches.

Almost twenty-five years ago, James A. Winans wrote that teachers of public speaking must understand the principles and have respect for the methods of scholarship, not only for the good of our fellow-teachers and students, but also as a very important means of demonstrating to the rest of the academic world our right to a place in the society of scholars. The fact is, however, that in the business of editing collections of speeches the bars of sound scholarship have often been let down and we have published collections which (1) often fail to use the most reliable sources of speech texts, (2) frequently omit any indication of the sources, (3) make no comments upon the probable authenticity of the text as a record of what the speaker actually said to his audience, (4) do not print the complete speech insofar as it is known, and (5) when an incomplete text is printed fail to indicate all changes or omissions made by the editors.

However excellent a collection of speeches may otherwise be, it is our belief that the volume cannot meet the fundamental requisites of scholarly writing or editing if it commits any one of these sins of omission. If we hold to such a standard of judgment, few speech collections can be considered scholarly in their editorship.

It is true that the first important American collector, Peter Edes, stated that the texts of the Boston Massacre orations were taken directly from the original pamphlets which he had published from 1771–83. Another editor, Hezekiah Niles, indicated good intentions in the matter of identifying the sources of the texts which he published in the *Principles and Acts of the Revolution in America,* (1822). No such virtues may be claimed, however, for Carpenter, Williston, Moore, and the anonymous "member of the Philadelphia Bar." Not only did these editors fail to identify the sources of the texts of speeches, but they freely omitted passages, or changed them to suit what seemed to them a more tasteful style of "eloquence."

But you may say, surely all such infirmities of the editorial flesh have disappeared under the searching eyes of modern historical scholarship! Then, examine the work of Brewer, Depew, Lawson, Johnson and Woodburn, Sarett and Foster, or Reed (Thorndike). The absence of complete identification of the sources, and of assurance that the complete text is printed are general faults. The collections of

Bryan and Lee have made some attempts to furnish such information. Those edited by O'Neill, O'Neill and Riley, and Lee have stated in the prefaces that, unless it was otherwise noted, they have printed full texts. Brigance has gone the whole way, giving in each case the exact source as well as additional information such as the fact that certain manuscripts represent revisions by the speakers after the speech was delivered. Most editors, however, have followed the hallowed tradition and have copied texts from this or that source indiscriminately. If they labored hard to discover an accurate, authentic source, they refused to let their readers share the secret. If they printed all of the speech, they failed to tell us so, and too often when they did not print all of the best available text they kept the secret to themselves by failing to utilize the common device of placing dots to indicate omitted passages.

Some of the editors cited, to be sure, may not have intended their collections for use as models of speech composition for academic use, and on this ground they may plead exception from the general rules of good scholarship. For the others, however, there can be no such excuse for indiscriminate editing.

Aside from the general reflections upon the prestige of the editors as careful scholars, what are the disadvantages of these collections in which the texts of speeches are of questionable authenticity? First, a frequent use of the speeches is that recommended by the ancient rhetoricians: as models for the study of oral composition. Of what value in this respect is a speech, part of which is omitted, without note of the omissions? How can a fair outline of such a speech be made? Either the speech appears to be better planned than it actually was or it appears incomplete in structure. In neither instance is it a suitable model for study.

In the second place, an incomplete speech, in which the omissions are not noted, leads students to draw unsound conclusions regarding the general style and persuasiveness of the speaker. Perhaps the editor has removed the body of the argument and left only the florid passages. Then, in the eyes of the reader, the "purple patch" becomes the whole speech. Or the editor may have omitted the emotional appeals. The reader concludes that the speaker was a logical or mayhap just a dull orator. Regardless of the nature of the omissions or changes, the true characteristics of the speech and speaker insofar as they can be revealed by a text are apt to be lost to the student, and the result is a kind of patched up, incomplete, and misleading criticism which merits all the condemnation it receives. Yet the original fault lies with the editor of the collection which the student used.

When there is no indication of the source or when un-noted omissions are discovered to have been made in a single speech in a collection, it is asking almost too much to have faith in any part of the work. Perhaps the editor copied from the last editor-in-error, who copied perhaps not too faithfully from the previous one, until goodness knows how many editors back in the list there was some fortunate fellow who once set his eyes on the first printing, or the original manuscript, or a shorthand transcription! And if there never was an accurate text, as in the case of the early speeches of Patrick Henry, the editor has handed down only a venerable tradition which purports to be exactly what the speaker said.

We recognize, Mr. Editor-of-future-speech-collections, that you may think you have special reasons for omitting critical statements from your collections. You may intend to prepare a volume only for the use of beginning students or for popular use and thus believe that an uncritical form is sufficient. This has often been the case with your predecessors and some of them have said so in the prefaces of their works. In spite of their intentions and yours, however, these volumes may well come into common use within a decade or two as a source of speech texts for people in every stage of the educational process. Then either your work will be judged as unworthy of its editor or it will be unwittingly used and its errors perpetuated.

Yes, Mr. Editor-of-future-collections, you would go far toward satisfying your readers within the field of public speaking and still farther toward removing a source of criticism from the public at large if you would insist upon high critical standards, answering such questions as these in an introductory statement accompanying each text:

1. Have you used the most reliable source for the text?
2. Have you accurately indicated the source which you have used?
3. What is the probable authenticity of the text used as a record of what the speaker actually said to his audience?
4. Have you printed the full text insofar as it is known?
5. If not, have you indicated all changes or omissions?

GEORGE V. BOHMAN, *Dartmouth College*
J. JEFFERY AUER, *Oberlin College*

Editor of THE QUARTERLY JOURNAL OF SPEECH:

Some time ago I submitted to the Editor of the New Books section reviews of two books: *"A study of those who influence and of those who are influenced by discussion,"* by R. H. Simpson, and *"Discussion methods explained and illustrated,"* by J. V. Garland and C. F. Phillips. In the last paragraph of my review of the Garland-Phillips book I drew a comparison between it and the Simpson contribution—as between a compilation of non-original discussion materials and an original research study. Because the two reviews did not follow one another in the JOURNAL, the Editor altered the wording of the paragraph in question. As printed it does not represent my attitude toward the Garland-Phillips volume, and constitutes an unfortunate statement reflecting on the good judgment of Professors Garland and Phillips, as well as upon the judgment of their publisher. I have no criticism to make of the Editor, but I do want to go on record as apologizing for the altered version of my review. Incidentally, I used the Garland-Phillips book as a reference text in my course in "Group Discussion" last semester!

LYMAN S. JUDSON, *Kalamazoo College*

PROPOSED AMENDMENTS TO THE CONSTITUTION OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

(1) The First Vice-President should succeed to the Presidency.
(2) The Executive Secretary should be ex-officio a member of the Nominating Committee.
(3) The Convention City and hotel should be chosen by the Finance Committee.

(Signed)
J. H. MCBURNEY
R. B. DENNIS
G. E. DENSMORE
FRANKLIN H. KNOWER
H. L. EWBANK
C. T. SIMON
RAYMOND CARHART
WILLIAM P. HALSTEAD
A. C. BAIRD
A. T. WEAVER

NEW BOOKS

Short Plays for Stage and Radio. Edited by CARLESS JONES. Albuquerque: University of New Mexico Press, 1939; pp. xxiv+191. $2.00.

This volume contains ten interesting quarter and half-hour radio plays, nine of which are adaptable to stage presentation. The book adequately fulfills its purpose of providing laboratory material for radio or drama classes. Those seeking radio scripts either for class or public presentation will find this collection invaluable.

The material presented should find use by both experienced and inexperienced radio producers. The plays, *The Necklace, The Importance of Being Earnest, Bardell Versus Pickwick, Genius, Wheel Chair Romance, Elizabeth of Austria* and *Now Playing Tomorrow* are arranged so as to begin with a simple production and progress to more complex presentations.

The brief discussion of radio play production along with production notes on each script will be especially welcomed by amateur groups.

RALPH W. STEETLE, *Louisiana State University*

Principles and Types of Speech. Revised Edition. By ALAN H. MONROE. New York: Scott, Foresman and Co., 1939; pp. xx+546. $2.25.

Professor Monroe's revised textbook wisely keeps the same point of view as his first edition (1935). The audience is the point of focus; audience acceptance governs the speaker's purpose, the outline and plan of the speech, the wording of the composition, and the ideas selected to meet the interests and motives of the listener and to conform to the ends of each type of speech. The hearer, too, is seen as determining the techniques of the radio address and the special procedures of the campaign and the group discussion. It is this emphasis upon the listener that leads Professor Monroe to retain his "motivated sequence" and apply it to the planning of a speech. Such a view of speech arrangement dominates both the theory and the exposition of the book, and perhaps constitutes, as the reviewer of the first edition pointed out in the *QJS*, the author's special contribution to rhetorical theory and pedagogy.

The present edition differs from the first principally by offering a more extensive treatment of delivery. Where the earlier work had but two short chapters that contained general directions, this edition has four chapters that present specific advice and a wide selection of practice drills and brief readings. The emphasis in this section is on the student speaker, his psychological problems, platform behavior, voice improvement, and vocal variety. The result is an abundance of procedures that the student, almost unaided, can experiment with. Yet, for a book that so unmistakably puts emphasis on the audience, it would seem that the techniques of delivery could have been more frequently and persistently tied up with the control of the listeners' attention; occasional statements that practice on mechanics is related ultimately to the audience hardly seem sufficient to keep the student concentrating on direct communication rather than on his own "expressive powers."

Other ways in which the new edition departs from the old consist in a longer and clearer treatment of organization and outlining, the addition of a fine chapter on the radio speech, the inclusion of good advice for organizing the *content* of group discussion, and the addition of many new illustrative speeches. All these changes are unquestionably improvements. In the section on outlining, for instance, there are sample forms for each kind of speech and there is a more direct attempt to encourage logical division and subordination in composition. Nevertheless, more could have been done with the logic of speech structure and a focus still have been kept on the audience, particularly since clearness of form, relevancy, and consistency may be prime requisites for control of the critical listener's attention and, indeed, for any listener's full perception of a dynamic object.

No one acquainted with Professor Monroe's first edition need be told that his new volume is clearly arranged and written, and is eminently teachable. The new work should receive even wider acceptance than the old.

KARL R. WALLACE, *University of Virginia*

Bibliography of Speech Education. Compiled by LESTER THONSSEN and ELIZABETH FATHERSON, assisted by DOROTHEA THONSSEN. New York: H. W. Wilson Co., 1939; pp. 800.

Here is an indispensable reference work that should be in every college library. No student of Speech in whatever special field can afford to overlook it, and no teacher who values a convenient source of books, articles, theses, and dissertations pertaining to all aspects of the field of Speech will want it out of reach. Even the technical research worker will not find it useless, although the compilers too modestly suggest that it is not for him. Listing nearly 1000 authors and at least 2500 titles, Professors Thonssen and Fatherson have assembled a bibliography that will long stand as fine example of intelligent, thorough workmanship. Scholars and teachers of Speech owe tribute to them, to their assistant, Dorothea Thonssen, and to Alberta Worthington and Edith M. Phelps of the H. W. Wilson Company.

As to the scope of the volume, the compilers should speak for themselves:

"The bibliography makes no pretense of being exhaustive. The listed items are limited to (1) materials written in the English language, and (2) materials dealing more or less *directly* with the field of Speech. Duplication of items already indexed in other bibliographies is held to a minimum. Hence, a considerable body of material which might have found a place in this work is excluded because of ready accessibility through Blanch Baker's *Dramatic Bibliography* and Arthur G. Kennedy's *A Bibliography of Writings on the English Language from the Beginning of Printing to the End of 1922.*"

The compilers would have done well to add that their work does not list individual speeches nor even the collected speeches of a single orator, apparently because both are already catalogued in part by the *Speech Index* (1935); they do include a section headed "Collected Speeches," but under this appears principally the usual miscellaneous collection of one-volume speeches, such as O'Neill's *Models of Speech Composition.* They could have helped a stranger to the volume by including in the Preface a more extensive list of the periodical sources they have drawn upon. Although intending to name those journals "devoted wholly to speech problems," they omit *Speech Monographs,* the

Archives of Speech, and *American Speech.* Yet, so far as can be told from checking forty-odd titles, they have accurately and thoroughly indexed these publications. A reader of the *Bibliography* would also like to know something about the range of books cited, but he cannot learn from the Preface that the following pages contain references to classical and medieval rhetorics and logics, early English and American rhetorics and elocutionary manuals, modern textbooks, and in fact to a similar range of volumes on dramatics, preaching, parliamentary law, and language and phonetics. It should be observed, however, that such omissions are partially offset by a table of contents that reveals the arrangement and the major classifications of the book, and by a complete index of authors. It is only through use that one comes to appreciate the extent and variety of entries, and then he sighs enviously, "What a grand job!"

KARL R. WALLACE, *University of Virginia*

Edmund Burke: A Life. By SIR PHILIP MAGNUS. London: John Murray, 1939; pp. xiii+367. 15s. (Toronto: Musson. $4.50.)

A new biography of Burke is always potentially an important contribution to political and literary history; but though there have been three full-length biographies of him within the last twelve years, Prior's *Life* (5th edition, 1854) is still the fullest source of information, and Viscount Morley's *Burke* (English Men of Letters Series, 1882) is still the best biography. Bertram Newman's *Edmund Burke* (1927) is a perfunctory life by a professional biographer; Robert Murray's *Edmund Burke* (1931) is a more pretentious work, equipped with impressive scholarly machinery, but is marred by errors of fact and judgment and by many irrelevancies. The present work, the latest of the three (1939), is better in some respects than Newman's or Murray's, and takes on considerably more importance than either, because it is the first life of Burke written by one who has had access to the unpublished Burke material in the possession of the descendants of Burke's literary executors, the Fitzwilliam family.

Recently both Professor Dixon Wecter of the University of California at Los Angeles (formerly of the University of Colorado) and Sir Philip Magnus have had access to the Burke papers at Wentworth-Woodhouse and at Milton, and in addition both have carried on extensive studies of Burke's affairs in the Public Records Office. Each has been very prompt in publishing the results of his investigations.

Sir Philip Magnus' use of this material, so far as this reviewer is aware, has been concentrated in the book now under review and in two letters to the *L.T.L.S.* Magnus is also, of course, the first biographer of Burke to make any use of the recently discovered *Boswell Papers.* For these reasons, Magnus' book cannot be neglected by the student of Burke, at the same time that it cannot but prove annoying to him. One has the feeling as one reads, that where this book presents new material and is therefore more than a reiteration of familiar truths and long established facts, Sir Philip Magnus is offering to his readers *samples* of what may be found in the Burke papers or of what may be concluded from the new materials, without attempting to be exhaustive in the study of these things or especially thorough in the investigation of their implications. One feels that a scholar in so fortunate a position

would have been better advised to publish and perhaps to edit documents instead of writing a sketchy biographical study on the strength of new information not long enough known to be fully digested. Magnus' conclusions respecting the bulk of the new material, that pertaining especially to Burke's financial affairs, are substantially the same as those summarized by Professor Oliver in his review of Professor Wecter's monograph, *Edmund Burke and His Kinsmen*. In the opinion of this reviewer, Wecter's procedure has been more proper with respect to all this material. In spite of a piecemeal, sometimes repetitious and overladen method of presentation, Wecter has done what is needful without exceeding his own limitations or the limitations of the material.

Magnus' book is not uninteresting reading, and is free of many of the traditional errors and standard legends about Burke. The author makes some attempt to analyze Burke's political philosophy and to revise the estimate of Burke's position in the history of thought. In neither respect, however, is his work of any moment. There is little display of Burke's critical, philosophical, or religious opinions, and no penetrating analysis of Burke's mind. An appendix surveying Burke's part in the *Annual Register* is based chiefly on Copeland's dissertation, *Burke's Authorship of the Book Reviews in the Annual Register* (Yale, 1933), most of the pertinent material from which, Copeland has recently published in the *P.M.L.A.* (March, 1939). Magnus' use of material from the *Boswell Papers* is perfunctory. His treatment of Burke in the Johnsonian circle, and of Burke as himself a man of letters is traditional and slight. Critical comment on Burke as an orator and revealing information about Burke's theory and practice of speaking and about the effect of his speaking are mainly absent. There are a casual bibliography and notes and a short crotchety index.

Certain misstatements of fact in the biographical narrative may be pointed out: (1) the statement on page 13 that Boswell first visited Burke in the country in 1782, whereas Boswell's journal indicates that the visit took place in April, 1783, might pass as a misprint were the date not repeated in the footnote; (2) the statement that in 1758 Burke *published* a History of England to the reign of John is perhaps a hasty misstatement of the fact that though some few sheets of such a work were printed off for Dodsley, Burke abandoned it before publication, and it was never published until it appeared in the earlier editions of Burke's collected works.

DONALD C. BRYANT, *Washington University, St. Louis*

Coleridge the Talker. By RICHARD W. ARMOUR and RAYMOND F. HOWES. Ithaca, New York: Cornell University Press, 1940.

As the aeroplane is made possible by the cooperation of many scientists, so the study of such a complex personality as Coleridge is developed by contributions from diverse sources. Livingston Lowes became interested in the psychology of the poetic mind, and in *The Road to Xanadu* illustrated his hypotheses about poetic creation. I. A. Richards, as a psychological critic of literature, felt that the Coleridgean distinction between fancy and imagination had been too lightly dismissed, and in *Coleridge on the Imagination* he gave us a new insight into the significance of the doctrine for contemporary criticism of literature. Raymond Howes, who has written a number of studies of talk and talkers as an outgrowth of his studies in rhetoric and public speaking at Cornell, has here collaborated with Richard Armour, a former student of

Livingston Lowes, to study the available material on Coleridge as a talker, to collect the most valuable parts of it for publication, and to interpret it in the light of rhetorical theories of communication.

Many interpreters of Coleridge have regarded him merely as a writer gone wrong; in so far as his talk lacked the virtues of written composition it was faulty and ephemeral. The records of Coleridge's talk here published, however, show the need for a change in point of view, and also that the proper equipment for the study of a great talker is a knowledge of the ancient rhetorical theory of Plato and Aristotle supplemented by the work of modern psychologists and students of speech and speaking.

The chapters on "The Prison of Prose" and "Exalted Crises in Poetry" show why Coleridge's prose and poetry were both often merely unsatisfactory substitutes for talk; and the chapters "Lecture-Box and Pulpit" and "The Oracle of Highgate," contrast his public and his colloquial speech, and characterize the latter admirably as the inevitable expression of his mind and temperament.

Any teacher whose classes are required to do considerable amounts of both speaking and writing knows that the best writers are often impossible speakers, and that the most impressive speaker or the keenest disputants are often careless and incompetent writers. But not many teachers observe both the speaking and the general writing of their students, and we still "balk at the general notion that the oral word and the written word have different functions, and that facility in using one does not necessarily confer facility in using the other."

Such a study as this is an aid in establishing the differences between talking and writing. It shows how basic this distinction is in understanding Coleridge, and suggests the value of similar studies of other great talkers. For students of speech, the book is a case history; for students of Coleridge it supplies a new principle of interpretation.

Besides this it should be said that the authors write with a liveliness and charm which extends the appeal of the volume beyond the specialists in Coleridge or in speech. The selections from Coleridge's contemporaries give an interesting account of the habits of a period which still had leisure to have its talk out, and the volume is beautifully printed and bound.

EVERETT HUNT, *Swarthmore College*

Aristotelian Papers: Revised and Reprinted. By LANE COOPER. Ithaca, N. Y.: Cornell University Press, 1939; pp. x+237. $2.50.

In the field of Public Speaking, Professor Lane Cooper has for many years been guardian of the classical tradition, and each new work of his, a needed reminder of our indebtedness to Aristotle.

Aristotelian Papers is not a new work, however, but a collection of previously printed articles and book reviews about Aristotle. Among them, those of special interest to students of Public Speaking are the articles on *The Climax, The Verbal Ornament,* and *The Rhetoric of Aristotle and its Relation to the Poetics,* the last an address originally printed in THE QUARTERLY JOURNAL OF SPEECH.

The Climax elaborates upon Aristotle's statement that "all men make use of the categories of 'more' and 'less.'" The process of magnifying and minifying,

Professor Cooper points out, is better carried on through a series of steps than by a single one. The final step in such a series is "climax," when we magnify, is "declension," when we minify. Examples of "climax" are given; also a warning to use the device judiciously, for fear the final step exceed the bounds of propriety and result in "bombast or bathos."

The chief interest in *The Verbal Ornament* lies in the demonstration which the article affords of Professor Cooper's very sound method of arriving at the meaning of doubtful or obscure terms in the *Rhetoric* or *Poetics*. Using the same method by which he clarified the meaning of the term "enthymeme" in the introduction to his translation of the *Rhetoric*, he explains in this paper what is meant by "verbal ornament," by giving examples of words that are ornamental, chosen from the great poets and writers of prose. This, he believes, was the method used by Aristotle to arrive at his concept of the term.

The Rhetoric of Aristotle and its Relation to the Poetics extols the *Rhetoric* as the "best practical guide to public speakers that was ever put forth," and urges students for practical reasons to read the two works rather than commentaries upon them. *Haemon and Jocasta Advising* offers practical suggestions for the use of narrative to support incredible statements in "deliberative speaking."

The book reviews are of great value to students of public speaking who are preparing a bibliography on Aristotle, especially the commendatory reviews of Rhys Roberts' translation of the *Rhetoric* in *The Oxford Translation of Aristotle*, of Ross' work on *Aristotle*, and of Gudeman's translation of the *Poetics*. The value of these and the other reviews, however, lies not merely in the penetrating analyses of the books under consideration, but in the additional information on the subject which, in each instance, Professor Cooper is able to contribute.

If one were to find a rather trivial fault with this excellent collection, it would be with the impatient attitude Professor Cooper takes in dealing with those whose scholarship is less thorough than his own, particularly when their scholarly omission has been the failure to read that particular portion of Professor Cooper's writings which would have cleared up the matter in question. Aside from this understandable defect, the writing is clear, witty, and thoroughly enjoyable. From his proper mixture of rare and current words, the reviewer chooses "patavinity" as worthy of restoration to common usage.

CARL ENGLAND, *Dartmouth College*

Words That Won the War. The Story of the Committee on Public Information, 1917–1919. By JAMES R. MOCK and CEDRIC LARSON. Princeton: Princeton University Press, 1939; pp. xi+372. $3.75.

The authors worked their way through 180 cubic feet of records to produce this first objective account of the propaganda activities of the Creel Committee. They did an excellent job.

In three introductory chapters, they point out the extent of disunity in America at the outbreak of the war—symbolized by the electoral success of the slogan, "He kept us out of war!" Pacifistic sentiments were strong, and even stronger was the wave of war hysteria. It was the work of the Creel Committee to bring unity and orderly support for the war out of this jumble. It

started with one principle: "Uniformity of testimony is convincing." If the same picture could be presented often enough and by enough different sources, America would come to accept it as the true picture. But guarding this principle was one admirable caution: "Truth, George Creel knew, is the first casualty in war." Here, in essence, is the technique of the Committee, and also the basic defense of it as presented by the authors. The Committee deliberately set out to create a stereotype of the war which would help to secure the fullest support for it; but in doing so Creel exercised the greatest caution the situation permitted to keep the stereotype from becoming hopelessly one-sided, bigoted, and bitter. One comes from a reading of the book with the two-fold impression: (1) that censorship and all that it implies is easily and inexorably applied at the outbreak of war; and (2) that it would be difficult to find a director of the censorship-propaganda activities who would conduct his task with a greater sense of ultimate values and social responsibility.

Six chapters are devoted to outlining the propaganda measures taken to maintain morale and unity at home. The public was bombarded with millions of copies of pamphlets—many written by the best scholars in America. The motion picture industry lent its fullest support to the propaganda drive. Educational institutions became propaganda centers. A strong attempt was made to persuade capital and labor to submerge their differences for the duration of the war; but Creel deserves every credit for his insistence that labor must not be expected to sacrifice more than capital is willing to.

The most interesting of these six chapters deals with the role of speech in the propaganda drive. With a card catalogue of 10,000 speakers who were good for "four-hour" addresses; with 75,000 Four-Minute Men providing nightly speeches in virtually every movie house in America, and with thousands of volunteers who could not be used, it may safely be assumed that America was canvassed as never before or since for every particle of speaking talent. And it was well used. "There is no doubt that speakers formed the very spearhead of the CPI assault on indifference and public apathy."

Six further chapters detail the work of the Committee in making America's war aims known abroad—in enemy, neutral, and allied countries. Two significant points stand out in this section: (1) the assiduity with which a "Wilson myth" was created as a point around which prestige for American aims could be focused; and (2) the fact that the committee had to appeal even to the allied population over the heads of governments hostile to Wilson's aims. The evidence makes it strikingly apparent that the allied command fought on two fronts at once—against the German army, and against the Wilson concept of a just peace. It won, of course, on both fronts.

One final significant chapter ("Blueprint for Tomorrow's CPI") emphasizes the point that It Can Happen Here—again.

ROBERT T. OLIVER, *Bucknell University*

Decisions and Attitudes as Outcomes of the Discussion of a Social Problem. By WILLIAM MURRAY TIMMONS. New York: Bureau of Publications, Teachers College, Columbia University. Contributions to Education, No. 777. 1939. pp. 106. $1.60.

Does discussion result in better choices of solutions to a problem? And does it result in a revision of attitudes toward the problem? These questions

Timmons has tried to answer on the basis of carefully controlled experimentation. The controversial social problem chosen for the experiment was "What, if anything, should be done about Ohio's system of releasing convicts from prison?" This question was selected because the experimenter was able to obtain substantial agreement from experts as to the "right answer" or the "good answer" for use as a standard of measurement of the solutions submitted by the subjects.

Two experimental groups (265 and 194 subjects, respectively) of high school students in two Ohio cities were used. In each case a control group (69 and 144 subjects, respectively) was maintained. The students were Juniors or Seniors in courses in History and Sociology. In most essentials the two experiments were alike.

On the first day the experiment was introduced, an attitude test was administered, and the students were asked to fill out a form ranking the relative effectiveness of five suggested solutions to the problem.

On the second day pamphlets containing "facts" relative to prison and parole procedures were distributed. Students read these for forty minutes. Then the attitude and ranking tests were again administered.

On the third day the students in the control group restudied the pamphlet material and were retested. The experimental group was broken up into discussion groups, each group containing four students. On the basis of the grades secured on the tests of the previous day, the groups were of six types: all four students with good (i.e., those giving answers nearest the "good answer" of the experts were "good") scores; all with intermediate scores; all with poor scores; half with good and half with poor scores; half with good and half with intermediate scores; half with intermediate and half with poor scores. After the discussions the individuals were retested.

On the fourth day—a month later—all students were retested for retention of attitudes and rankings of solutions.

Reliably larger gains in ability to get or to approach the "right answer" were demonstrated by the experimental subjects. Thus, the answer to the first question is a definite "Yes" in this experiment.

Well demonstrated was the conclusion that "poor" (i.e., those whose answers were farthest away from the "right answers" of the authorities) students are helped by discussion with "good," "intermediate," and "poor" students; that they are helped most at arriving at "right" solutions by discussion with "good" students. This may have significant application for those who live in a democracy.

The answer to the second question about the revision of attitudes appears to be that, in this experiment, there is no significant difference between the results obtained from group discussion and those obtained from individual restudy.

While this study may be recommended to anyone interested in the evaluation of discussion, in style and lucidity it is unfortunately not on the same high level of the Simpson study on *"Those who influence and those who are influenced in discussion"* which preceded it in the Columbia University series of *"Contributions to Education."*

LYMAN S. JUDSON, *Kalamazoo College*

Europe: Versailles to Warsaw. By RONALD STUART KAIN. New York: The H. W. Wilson Co., 1939; pp. 456. $1.25.

Public Housing in America. Compiled by M. B. SCHNAPPER. New York: The H. W. Wilson Co., 1939; pp. 369. $1.25.

These two volumes from *The Reference Shelf* series, volume 13, continue the H. W. Wilson tradition of ever-faithful guide-books to current social, economic and political questions. The two above differ in this respect: the first is a historical survey by one man; the second is a compilation, familiar to college debaters, of articles by many authors on a debatable question. The usual briefs and bibliographies are included in this proposition regarding public housing.

Europe: Versailles to Warsaw is as up-to-the-minute as the author or H. W. Wilson Co. could make it. It takes the present European struggle up to the conquest of Poland. It is interesting to read the section dealing with the inscrutability of Russia. More recent events, of course, have rendered some of this conjecture obsolete. Mr. Kain is well qualified for his task; as Foreign Editor of the *New International Year Book and Encyclopedia* he has brought scholarship and understanding to bear on the problem of Europe.

Public Housing in America is an old problem, according to the introduction, but it is receiving special emphasis in these days of governmental grants and aids. This problem is particularly fresh because it has come to be a football in politics, rightly so or not, according to one's outlook. Certainly, one point is clear—the proposition is a debatable one and is one of our most vital domestic problems.

RAYMOND H. BARNARD, *Ball State Teachers College*

University Debaters' Annual, 1938–1939, Vol. XXV. Edited by EDITH M. PHELPS. New York: The H. W. Wilson Co., 1939; pp. 498. $2.25.

Intercollegiate Debates, Vol. XX. Edited by EGBERT RAY NICHOLS. New York: Noble & Noble, 1939; pp. 322. $2.50.

Both of these volumes have reached milestones, this being the twenty-fifth publication of the *University Debaters' Annual* and the twentieth of *Intercollegiate Debates.* Coaches and debaters annually anticipate these publications which represent a true cross-section of subjects, forms, and calibre of debating in our colleges, and offer potent evidence of the ability and license of the American college student to speak on the pertinent problems of the day.

Most significant of these problems covered in both books are foreign affairs, and government and business. Interesting is the fact that both contain debates on the democratic alliance question, one that was a real issue last year but which has faded now to academic verbiage. Of further interest is an Oxford-Cambridge team upholding the negative of the Anglo-American alliance question in the *Debaters' Annual* account of this subject.

The editor of the *University Debaters' Annual* does her usual good job of collecting representative debates of last season. Formal debates are in the majority but discussions which illustrate the trend away from formal debating are included. Among these are a problem-solving forum-discussion, in the nature of an analytical symposium, on the unemployment question, and a report of the proceedings of the Model Senate Association's 1939 meeting. The Senate

is typical of this worthy trend toward a broader and more flexible discussion of subjects than formal debate affords. The affirmative and negative briefs and the rather extensive bibliographies on each subject reported increase the book's value.

Mr. Nichols draws most of the reports for the current volume of *Intercollegiate Debates* from the West and South. There is good choice and variety of subjects, all discussed in formal debate style. Two debates on labor unions and one on the uniform sales tax question, are especially valuable. The small number of examples reported seems to indicate a decline in decision debating. The bibliographies following each debate are short and briefs are omitted from the volume.

Whether he seeks information, methods of analysis and persuasion, or simply pleasant reading on current controversial subjects, the reader will find these volumes most helpful.

HAROLD P. ZELKO, *The Pennsylvania State College*

A Short Cut to Practical American Speech. By CYNTHIA LARRY. Honolulu, T. H.: Honolulu Star-Bulletin, 1939; pp. 99.

The appropriateness of the terms *short cut* and *practical* in the title above is apparent upon examination of the book. The rationale of the work is this: English speech is highly repetitious as to the words employed. Fifty indispensable words can be named that constitute twenty-five per cent of the words used by the average speaker. A person, therefore, who desires to improve his English speech would do well to learn how to utter these fifty words, for by so doing he has solved at least twenty-five per cent of his problem. A list of three hundred words includes those used in fifty per cent of our speaking; and a list of fifteen hundred words includes all the essential verbal structure of our language and comprises about seventy-five per cent of the words we use in speech. The exercises prescribed in this book are aimed directly at the purpose of employing the time of both the teacher and the learner in such a way that the greatest good will result from the least effort. It is indeed a modern, streamlined pedagogical product.

The book is probably best suited to the needs of the group of students for whom it was first written—the speaker of pidgin English and others whose English speech is flavored by the languages of the shores that are washed by the Western Pacific. I see no reason why the book should not be almost as usable, however, by students whose English speech exhibits any other foreign accent.

One of its valuable features is the emphasis upon informal speech styles and upon the unstressed forms of the three hundred basic words of our language. Miss Larry is most definitely a "liberal," rather than a "purist" in her linguistic teaching, and she presents the best features of the liberal philosophy. Like most liberals, however, Miss Larry retains certain conservative prejudices even though they may conflict with her fundamental philosophy. For example: *want, what* and *from,* have been liberalized, to conform to practical general American English standards, so that their vowels rhyme with those in *father, calm,* and *ah;* and the *a's* in *ask, can't,* and *half* have been liberalized to rhyme with those in *at, cant,* and *have;* yet, in spite of general American practice, our

author insists that *carry* does not rhyme with *berry*, but is marked with the short *ă* as in *cat*. (Is *Larry* pronounced ĕ or ă?); and *boy* and *point*, according to the "Short Cut," employ the same diphthong instead of the glides ōĭ and ôĭ, a distinction made by most general American speakers. But I suppose even a nudist feels more comfortable wearing a hat, particularly if he has a bald spot that the hat will conceal.

The book should be of great value in the instruction of any hyphenated American who desires to talk like the rest of us.

ROBERT WEST, *University of Wisconsin*

Sing Your Way To Better Speech. By GERTRUDE WALSH. New York: E. P. Dutton & Co., 1939; pp. 209. $2.50.

This book is an unpretentious explanation of a resourceful teacher's attempt to make practice of speech drills fun, and an invitation to her colleagues to join her in a delightful class-room experience. This reviewer accepted the invitation and is enthusiastic about the results. It has renewed faith in the belief that everything that is done well must be done easily and if it can be done joyously so much the better. Advocates of methods based on the principle that speech is not a question of lip and tongue movements alone, but involves the whole organism, mental, emotional and physical, will find supporting evidence in the effects of a few hours spent with groups responding with abandon to the lilt and rhythm of familiar tunes. Here is phonetics in action in real situations rather than under observation in the laboratory; here is speech science for the layman from nine to ninety years of age.

Sing Your Way to Better Speech is essentially a *how* book. Under the caption, "How to Have Fun When You Drill," the author presents directions for speaking vowels, consonants and blends with ease and precision, and illustrates her admonitions and precepts with amusing jingles set to familiar tunes. Cues for producing the phonemes in natural fluent speech are abundant in the process of jingling and make the "kinesiological approach to speech therapy" less formidable than its name might suggest. The tongue-in-the-cheek atmosphere assures relaxation and the tongue twisters bring precision. Supplementing the melodies are rhymes for speaking, each one brief enough to permit "everybody to have a chance" during a short lesson period.

The universal appeal of Miss Walsh's approach to the problems of teaching speech fundamentals and the winsomeness of her materials are attested in the results of using them with elementary school children and with superior adults in a Leisure Hour School. All groups asked for more speech and more phonetics. Class room teachers with little or no speech training, but with the urge to do something about the poor speech habits of their charges will find here a guarantee of a heartening measure of success. In this respect this contribution to speech improvement literature is unique.

ELIZABETH D. MCDOWELL, *Lahaska, Pennsylvania*

Literature for Interpretation. By GLADYS DE SILVA BATES and HELENA KAY. Boston: Expression Co., 1939, 597 pp., $2.75.

As with many present-day anthologies in related fields, one is impressed largely with the quantitative and random aspects of the Misses Bates and Kay's

compilation. An anthology, strictly viewed, should be more than the mere physical presence of various literary materials in one binding. Whether the selective values employed by the editor be cross-sectional, representational or symbolical and illustrative, as is for example *The City Day* (an attempt to organize the products growing out of the modern poet's awareness of the city and urban living in all its vivid and diverse eventfulness), the effect in all cases should make for organization, form, and some special orientation. When the editor fails to suggest this, then the compilation becomes suspect.

It is true that the authors of *Literature for Interpretation* profess to have as aim "to stimulate the cause (that is, the mental or inward activity) and develop the means (that is, the voice and body, the outward manifestation of physical, mental and spiritual life)." That the collection in no way reflects this objective is due, perhaps, to the thoroughly conventional classifications of literary types (stories, essays, monologues, speeches, poems, dramas), and to the lack of accompanying text to assist in the adaptation of these materials for interpretative purposes. In spite of a few notable exceptions, the choice of material in no way suggests a linguistic or oral bias. The most inadequate section of the book is Choric Reading, in which the subject matter, for the most part, seems to be peculiarly deficient in suitability or adaptability to choric performance. This is the case, for instance, with the highly personalized lyric reflection titled "Testing the Earth" as well as with Amy Lowell's more expert "Free Fantasia on Japanese Themes," another reflective "closet poem" —to coin a term—both of which seem singularly unworkable in terms of choric presentation.

In spite of its limitations, however, one is impressed by the physical handsomeness of this collection, its generous inclusiveness, and its quite welcome emphasis on contemporary materials not heretofore anthologized.

VIVIENNE CHARLOTTE KOCH, *New York City*

Choral Verse Speaking. By ELIZABETH E. KEPPIE. Boston: Expression Company, 1939; pp. xvi + 355. $2.25.

Miss Keppie, one of America's pioneers in choral speaking, has published another book on this interesting art, this time, though not unmindful of the teacher, addressed primarily to students of high school and junior college levels. Miss Keppie speaks from years of experience, and writes in a conversational, lively style, which will make many students feel they are being personally addressed. Often, however, especially at the close of chapters and in chapter headings, the liveliness becomes rather forced, and may irritate students beyond high school age.

As written for teachers and verse speakers of little or no experience, the book is perhaps too general in its suggestions. To tell young people, for instance, to read Scott's lines beginning "Breathes there a man with soul so dead" "with spirit and with all the patriotic fervor you possess," may result in disaster. And what help will the inexperienced reader find for "Sunrise" from *Pippa Passes*, in "Note how beautifully Browing describes what Pippa sees. Have you ever watched such a sunrise?" Would it not help the student more to make the images real to him, and to point out to him how the long and short lines in juxtaposition, the run-on-lines, the perfect blending of form and

thought, all build up the quiet colorful climax. Fewer poems treated in detail would be more helpful than general remarks about many.

Miss Keppie's seven chapters on voice show concern with improving the speech habits of American youth. She stresses the value of learning to hear accurately, of breathing easily, of making speech sounds carefully, and of learning a system of diacritical marks,—in short of general improvement in speech habits.

The inexperienced teacher who wishes material for choral speaking and suggestions on dividing lines or stanzas for different types of voices, will find abundant help. There are over one hundred and fifty poems with precise instructions for voice grouping. To many, however, these divisions will seem strained, often tending to destroy the unity of the poem, and to make the audience feel there is something artificial and stunty in the whole art of choral reading.

The chapter on Choric Drama is concerned largely with folk ballads, and suggestions are given for acting and pantomiming them which seem suited only for very young children who read poorly and are incapable of creating a mood. To advise grown students to pantomime "a change of costume" in "The Raggle Taggle Gypsies" or to dance "a few steps of a minuet, a contra dance, or galliard" in "Lochinvar" surely places the emphasis on distracting action instead of on the swift moving ballad itself.

The book shows considerable hasty or careless proof reading, most disturbing of all in well known quotations—Hamlet's advice to the players, for instance, runs, "Speak the speech I pray *thee.*"

MABEL S. REYNOLDS, *University of Colorado*

Choral Speaking for Speech Improvement (Elementary School). By CARRIE RASMUSSEN. Boston: The Expression Company, 1939; pp. 93.

Choral Speaking Arrangements for the Junior High. By LOUISE ABNEY. Boston: The Expression Company, 1939; pp. vii + 171. $1.25.

Poetry for Men to Speak Chorally. By MARION PARSONS ROBINSON and ROZETTA LURA THURSTON. Boston: The Expression Company, 1939; pp. 148.

Those of us hitherto somewhat fearful for the future direction of Choral Speaking may now look ahead with optimism: these three books from the Expression Company continue the high standards established in the past year by such writers as Miss Newton and Miss Hicks. This improvement results partly from the natural development of all exponents (these authors are well known and by now have had time to digest their experiences), and, more specifically, from the acceptance of the literary basis of Choral Speaking.

Poetry for Men, because of its scope, most emphasizes this motivation "to help choirs . . . share the experience of creative beauty through spoken poetry." There is little introduction and all space is devoted to the actual texts—about sixty poems arranged in ten groups, from "Religious Literature" and "Philosophy of Life" to "Holidays" (with Herrick and Belloc) and "In Lighter Vein." "American Indian Songs" (six) and "The West" (five) are two other divisions which fulfill the aim of "a collection of poems [for men] selected to suit their tastes and their voices and arranged ready to use." This desire for poems within every-day experience is further illustrated by the section on "Social

Revolt," which includes Langston Hughes' "Ballad of Lenin" and C. H. Towne's "The Time Clock." Simple notes for suggested interpretation and further selections (mainly by contemporary authors) are unobtrusively added. In all, this is a first-class collection and should receive an eager welcome from men.

Miss Abney's latest book likewise shows a marked advance. So long as Choral Speaking continues to be taught by teachers lacking intensive training, the fifty pages of her introduction will serve a practical purpose: moreover, they are full of commonsense hints. In general, however, I think that a conscientious but inexperienced teacher would gain more from an annotated bibliography than from introductions, necessarily elementary, to anthologies. I am glad to see that the first paragraph defines Choral Speaking as "the interpretation of poetry . . . by several voices;" and that the "educational values" (legitimate enough) are secondary. There are over seventy poems of all types: several Psalms and passages from the New Testament; many original poems by Miss Abney; "co-operative poems" written by groups of children in class; traditional rimes and nursery jingles; a few ballads; and a fair representation of modern poems, serious and comic. Helpful directions for interpretation are given in detail. I recommend *Choral Speaking Arrangements* to all teachers of young adolescents.

The third book under review, Carrie Rasmussen's *Choral Speaking for Speech Improvement*, continues in its own field (the elementary school) the high level of the foregoing. The aim here is frankly speech improvement through the enjoyment of verse; and the selections are hence grouped according to methods of technique—rhythm, vowel tone, articulation of consonants. The poems are eminently suited for young children, and include samples from "Mother Goose" and other traditional nursery rimes, as well as children's verse by modern writers (Eleanor Farjeon, de la Mare, R. L. Stevenson, Vachel Lindsay). Interspersed throughout are tested lists of additional poems. The Bibliography is short, but covers the main volumes: this unpretentious primer will take its place among them.

ROSSELL HOPE ROBBINS, *New York City*

A Method of Lighting the Stage. By STANLEY MCCANDLESS. New York: Theatre Arts, Inc., 1939; (Revised Edition). pp. 141, illus. 26. $1.50.

The original edition of this book was published in 1932. The changes in the text of the present edition are relatively unimportant and have been made primarily for greater clarity. With one exception, the half-tone plates of the original edition have been replaced by line cuts.

In writing of his method for publication, it appears that Mr. McCandless labored under two handicaps: first, he was preparing a book to be sold at a very low price; and second, his knowledge of stage lighting was so extensive that he found it difficult to decide what were the essentials. The first handicap was overcome by keeping the book small and avoiding elaborate illustrations. Most of the illustrations have entirely too much detail for their size, but perhaps that will encourage the reader to study them carefully.

The author has been less successful in surmounting the second handicap. The tremendous number of details, interesting, useful, or important, that is scattered throughout, certainly obscures the orderliness promised in the *Intro-*

duction. The reviewer is inclined to agree with some of his students who found that Mr. McCandless makes some relatively simple things appear difficult.

At least one misstatement of fact has been corrected in this edition: natural daylight illumination may be several thousand foot-candles rather than several hundred. There probably remain other statements to be corrected: "The actual color of moonlight is an indescribable greenish-blue. . . ." (Moonlight is white; the apparent color is due to our usual night standard of "white" which is an unsaturated yellow. If, in natural moonlight, cheeks and lips are blackened, it is because of the well-known Purkinje phenomenon).

There are, of course, many places where the reader may hold an opinion differing from that of the author. For instance, McCandless seems to have accepted the view that the "lighting artist" should be placed at a control board in the orchestra pit. Directors and others may contend that there should be an *operator* at the control board and that he should be on the stage as in the past.

If there remain any workers in the theatre who believe in the magic of lighting by three primaries, they will do well to note that McCandless points out the limitations and high cost of this type of lighting.

WALTER H. STAINTON, *Cornell University*

Twenty One-Act Plays. Selected with an Introduction by JOHN HAMPDEN. *Everyman's Library,* No. 947. London: J. M. Dent & Sons, Limited, 1938; pp. xx + 331. 90c.

This volume "is the first attempt to make an anthology of one-act plays, English, Welsh, Scottish, and Irish, chosen simply for their quality and variety to represent as fully as possible the work of this century." Difficulties of copyright prevented the publication of plays by Barrie, Galsworthy, Yeats, and Shaw. Included are well-known plays by Lady Gregory, J. M. Synge, Stanley Houghton, Charles Lee, Harold Brighouse, Lord Dunsany, and Noel Coward. And a number of skillfully-written plays which might not otherwise have become generally accessible to American amateurs.

Socially significant are St. John Ervine's *Progress,* which poignantly poses the problem of destructive uses of science's discoveries; Joe Corrie's *Hewers Of Coal,* a vivid dramatization of the trapped existence of miners—both inside and outside the mine; *Unnatural Scene,* by Kathleen Davey, which presents with remarkable truth the clash over method in education; *We Got Rhythm,* by Nora Ratcliff, an ironic picture of the regimentation of the "Age of Liberation;" and *Brother Sun,* by Laurence Housman, a St. Francis play.

Interesting character plays include *Birds of a Feather,* by J. O. Francis, a fresh out-door sketch of poachers, officers, and a Bishop; *Count Albany,* by Donald Carswell, a realistic story of Bonnie Prince Charlie; *It's The Poor That 'Elps The Poor,* by Harold Chapin, in which maudlin, mock sympathy is exposed; *The Man Who Wouldn't Go To Heaven,* by F. Sladen-Smith, an unusual and whimsical piece at the portals of Heaven; and *The Pardoner's Tale,* by James Bridie, a morality adapted from Chaucer.

Choric drama is represented by Gordon Bottomley's *Culbin Sands,* in which the chorus is the protagonist; and by Rosalind Vallance's *Pandora Box,* which blends mime and choric speech.

LAWRENCE VOSS, *University of Wyoming*

Let's Broadcast! By JAMES R. WHITE. New York: Harper and Brothers, 1939; pp. xv + 266. $1.50.

Let's Broadcast! is described by the publishers as a collection of "twelve new one-act non-royalty plays utilizing broadcast technique." Most users of these pieces—which vary in style and content from a kind of burlesque melodrama to historical and latter-day adventure stories—will doubtless look upon them as "skits" or "sketches" rather than plays, but should find them no less interesting or convenient on that account as entertainment material. Each of the items included is arranged as "a make-believe radio broadcast," and each may be readily adapted to local production conditions; each is planned for presentation from manuscript, without memorization, and without costumes and stage-setting.

A majority of these plays would prove suitable for either boys or girls, and all of them would be particularly useful for camp, church, or school groups of roughly Junior High School age.

H. DARKES ALBRIGHT, *Cornell University*

The Political Use of the Radio. By THOMAS GRANDIN. Geneva Studies, Volume X, No. 3, Paper-bound. Distributed by the Columbia University Press, 1939; pp. 116. 40c.

This is a concise, informative handbook on a subject of great popular interest and significance—the nature and extent of radio propaganda, both national and international. The author presents data on wavelengths, kilowatt strength of stations, number of receivers, types of propaganda, and trends. He estimates the effectiveness of the propaganda as conducted by various governments, and details the various efforts that have been made to control it. Four "annexes" include statistics on power increases of European stations; number of receiving sets in countries all over the world; a list of radio authorities; and a detailed schedule of principal foreign broadcasts. The tone of the book is well set by a sentence the author quotes from the Paris edition of *The Herald-Tribune:* "The world is poisoned by propaganda."

ROBERT T. OLIVER, *Bucknell University*

OTHER BOOKS RECEIVED

The Railroads. Government Ownership in Practice. Reference Shelf, Vol. 13, No. 8. Compiled by HARRISON BOYD SUMMERS and ROBERT E. SUMMERS. New York: The H. W. Wilson Company, 1940; pp. 144. paper. $.75.
A supplement to *The Railroad Problem.*

United States Foreign Policy (Supplement). *Reference Shelf,* Vol. 13, No. 6. Compiled by JULIA E. JOHNSON. New York: The H. W. Wilson Company, 1940. pp. 111. paper. $.75.
Supplements to last year's volume.

Some Unpublished Letters of George Bernard Shaw. Edited by JULIAN PARK. Buffalo, New York: University of Buffalo Studies, 1939; pp. 16. paper.
Ten letters to B. Iden Payne, 1907–1913.

IN THE PERIODICALS

I. RHETORIC AND PUBLIC ADDRESS

READ, ALLEN W.: "Edward Everett's Attitude Towards American English." *The New England Quarterly*, XII, No. 1, March, 1939, 112–129.

From a study of references to the problem of language in Everett's Journal, letters, and other writings, Mr. Read concludes, "He became a leader in defense of the right of Americans to develop new words and to retain old ones, and held that . . . the state of English in America was sounder than that in England. ". . . In the matter of pronunciation, however, in fear lest so fluid a thing should get out of hand, he advised following the book standard of Walker, which would keep English and American practice uniform."

JOHNSON, VAN: "Aristotle's Theory of Value." *American Journal of Philology*, LX, No. 4, Whole No. 240, October, 1939, 445–451.

Students of speaking may find some interest in this commentary on Aristotle's ideas about labor, wages, prices, and property in relation to the ideas of Plato and Karl Marx on the same subjects.

FRANK, ERICH: "The Fundamental Opposition of Plato and Aristotle." *American Journal of Philology*, LXI, No. 1, Whole No. 241, January, 1940, 34–53.

Those who study the rhetorical concepts of Plato and Aristotle will be interested in this author's thesis that in their doctrines of ideas and attitudes towards the nature of reality the two Greeks were in fundamental disagreement. The essay is to be continued in a later issue.

LITTLE, A. G. and DOUIE, DECIMA: "Three Sermons of Friar Jordan of Saxony. The Successor of St. Dominis, Preached in England, A.D. 1229." *The English Historical Review*, LIV, No. 213, January, 1939, 1–19.

These three sermons were transcribed from a thirteenth century manuscript belonging to the Cathedral of Durham. They were evidently not full transcripts of the author's manuscripts, but were compiled from notes taken by a reporter. The article contains a two-page analysis of the sermons, noting mainly: (1) excellent organization; (2) many Biblical quotations; (3) frequent use of the rhetorical question; (4) everyday images; (5) lack of argumentative devices. The full Latin text of the sermons is included.

O. A. HITCHCOCK, *University of Akron*

MCADAM, E. L.: "Dr. Johnson's Law Lectures for Chambers: an Addition to the Canon." *The Review of English Studies*, XV, No. 60, October, 1939, 385–391.

This is a note on Johnson's interest in law and his assistance to Robert

Chambers in preparation for his lectures as Vinerian Professor of Law at Oxford. Of possible interest to students of the history of court room speaking.

NOYES, GERTRUDE E.: "Some Interrelations of English Dictionaries." *PMLA*, LIV, No. 4, December, 1939, 990–1006.

As a supplement to D. T. Starnes' "English Dictionaries of the Seventeenth Century," published in University of Texas *Studies in English*, July 8, 1937; the author here discusses the relations of Bullokar's *Expositor* to Cockeram's *Dictionnaire* and Blount's *Glossographia*, and the dependence of Coles' *English Dictionary* (1676) on Phillips' *New World of English Words* (1658).

Bulletin of the Debating Association of Pennsylvania Colleges, No. 13, December 15, 1939.

MAKOSKY, JOHN D.: "It Can't Happen Here!" 1–3.

LOMAS, CHARLES W.: "Is Free Speech Worth Having?" 3–6.

APP, AUSTIN J.: "The 'Retort Courteous' in Debate." 6–8.

DOUDS, J. B.: "Debate Managers: Read, Honor, and Obey." 8–11.

ZELKO, HAROLD P.: "Problems of Debate Coaching—as Our Own Coaches Solve Them." 11–13.

IRWIN, CHARLES E.: "Allegheny's Debate Program." 14–16.

OLIVER, ROBERT T.: "A Student Speakers' Bureau—for What?" 16–18.

MILLER, CLYDE R.: "Propaganda and Press Freedom." *The English Journal*, XXVIII, No. 10, December, 1939, 821–827.

Mr. Miller pleads that training in propaganda analysis is an essential part of education because it stimulates interest in current affairs, gives training in analyzing evidence and forming judgments, and helps citizens to recognize the sources of prejudice in their own thinking.

Propaganda Analysis, III.

"The War Comes," No. 1, October 1, 1939.

"War in the Headlines," Special Bulletin on War Propaganda, No. 1, October 15, 1939.

"Mr. Roosevelt's Foreign Policy," No. 2, November 15, 1939.

"Who Started the War?" No. 3, December 15, 1939.

II. RADIO

DAVIS, ELMER: "Broadcasting the Outbreak of War." *Harpers*, CLXXIX, No. 1074, November, 1939, 579–588.

A graphic description of the trials and triumphs of a net-work news broadcaster. Defends radio news against newspaper news. Supplements Kaltenborn's articles.

O. A. H.

————: "Radio's Largest Survey of Listeners." *Broadcasting*, XVII, No. 10, November 15, 1939, 22.

A summary of a report on the State-wide survey of radio listeners conducted by the Hoosier Radio Workshop of Indiana University.

————: "Way Cleared for Census Radio Count." *Broadcasting,* XVII, No. 12, December 15, 1939, 20.

A discussion of the significance and value of the factual survey of radio set distribution which is to be included in the Sixteenth Census.

————: "1940 Boom Seen Despite War and Strikes." *Broadcasting,* XVIII, No. 1, January 1, 1940, 11–13.

A forecast of radio developments during 1940.

LEHMAN, A. W.: "Rise in Listening Shifts Program Ratings." *Broadcasting,* XVIII, No. 2, January 15, 1940, 20–21, 80–81.

The manager of the "Cooperative Analysis of Broadcasting" presents a summary of the changes in radio program popularity during 1939 and of the work of his organization.

————: "London Calls the World." *The Listener,* XXII, No. 569, December 7, 1939, 1106.

A summary of the nature and scope of the overseas broadcasts of the B.B.C.

————: "Broadcast Draws in Wartime." *The Listener,* XXII, No. 570, December 14, 1939, 1162.

An account of the wartime dramatic offerings of the B.B.C., and some of the problems it has had to meet.

SINCLAIR, W. A.: "The Voice of the Nazi." *The Listener,* XXII, No. 571, December 21, 1939, 1203–1204, 1237.

In this analysis of the propaganda motives in Herr Hitler's speeches, the author (an Englishman) argues that Hitler makes false statements not because he is an unstable agitator, nor the victim of complexes, nor a bad character; but because he thinks most men "a stupid flock of easily driven sheep" to be led blindly by propaganda.

WESTERN, JOHN: "Television Girds for Battle." *The Public Opinion Quarterly,* III, No. 4, October, 1939, 547–563.

A comprehensive survey of the present status of television. The author feels that nation-wide coverage eventually will be accomplished by: (1) net-works linked by coaxial cable; or, (2) net-works linked by relay stations. Discussion of advertising, the television set, channels, program problems, film vs. television. The article raises all of the familiar questions, but naturally—attempts only a few of the answers.

The conclusion is "that the most satisfactory programs will be short ones: a variety program, a short drama, a brief newscast, a film short."

O. A. H.

III. DRAMA

National Theatre Conference Quarterly Bulletin, I, No. 4, December, 1939.

FLANAGAN, HALLIE: "Theatre Intermission." 3–8.

FREEDLEY, GEORGE: "The New York Public Library's Theatre Service." 9–12.

The former director of the Federal Theatre outlines the potentialities of *Theatre Research*, a new project based on Federal Theatre records, undertaken with the sponsorship of the Rockefeller Foundation and co-operation of the United States Government, and having as its purpose to make available the facts and conclusions bound up in four years of Federal Theatre operations.

Mr. Freedley, curator of the theatre collection in the New York Public Library, suggests its two-fold purpose: First, to collect all types of material concerned with the history of the theatre. Second, to make the resources of his Library available to theatre people. We quote from his invitation: "We welcome your inquiries concerning our theatre service and we shall do all that is in our power, considering our limited staff and budget, to assist you no matter what your problem may be nor how far distant from New York is your theatre."

BONJOUR, ADRIEN: "Our Artistic Unity in Hamlet." *English Studies*, XXI, No. 5, October, 1939, 193–202.

A conception of death, presented mainly through use of contrast, gradation, and irony, contributes more than anything else to the unity of Hamlet. In fact, says the author, the manner in which this theme is woven into a delicate and powerful fabric makes the play a Symphony of Death.

NOSWORTHY, J. M.: "King Lear—The Moral Aspect." *English Studies*, XXI, No. 6, December, 1939, 260–268.

"*King Lear* is, in the fullest sense, a moral study, more exhaustive in content and implication than any other Shakespearian tragedy."

Theatre Arts Monthly, XXIII, No. 12, December, 1939.

BEISWANGER, GEORGE: "Camera Over the U. S. A." 886–893.

CHEN, KARL CHIA: "The Undeclared War and China's New Drama: 895–900.

One of the chief drawbacks of the documentary films at present, states Mr. Beiswanger, is their absence of "straight reportage." Too often the chronicler superimposes a thesis; sometimes he transforms the social realities into poetry, hymn, drama—anything except plain fact.

The Sino-Japanese war, declares Mr. Chen, has stimulated the development of a new, native spoken drama in China. Realizing the potency of the theatre as an instrument of propaganda, the Chinese government utilized this institution as a means of arousing the populace against Japan and of creating a spirit of nationalism. It financed companies of professional players in the principal cities, subsidized amateur groups in schools and colleges, offered prizes to playwrights for the best drama on war, and made performances free of admission. As a result of these measures, theatres everywhere in China have been crowded to capacity, hundreds of plays have been written, and the Chinese people as a whole have acquired an intense interest in, and a keen zest for, spoken drama.

DOMIS E. PLUGGÉ, *Hunter College*

YEATON, KELLY: "Photographing Your Play." *The High School Thespian*, XI, No. 3, December, 1939, 10.

The writer gives suggestions regarding the necessary equipment, preparation, and method for taking pictures in the amateur theatre.

D. E. P.

PEARSON, FRANCES: "'The Play's the Thing' for Speech Training." Elementary English Review, XVI, No. 8, December, 1939, 291–296.

The writer explains her method of stimulating pupils in the elementary grades to develop desirable speech habits by means of shadow plays.

D. E. P.

Theatre Arts Monthly, XXIV, No. 1, January, 1940.

FOX, R. M.: "Modern Irish Drama." 22–25.

EWEN, DAVID: "Speaking of American Opera." 51–54.

ISAACS, EDITH J. R.: "National Theatre 1940." 55–63.

Mr. Fox comments on some of the outstanding plays by modern Irish dramatists. He considers Sean O'Casey, Denis Johnston, and Paul Vincent Carroll, the most dynamic forces in post-Revolution Irish drama. Their works are great because they possess the "touchstone of authenticity."

Mr. Ewen reviews the history of American opera from its beginnings in 1794 with the production of James Hewitt's *Tammany* to the recent presentation of Louis Gruenberg's *Emperor Jones*. With a few exceptions, American opera has not been successful. Two principal reasons are given for its failure: the use of a non-American libretto and music not allied intimately with nationwide experience.

Mrs. Isaacs discusses the problems involved in establishing a National Theatre, and suggests some of the elements a plan for such a project should possess.

D. E. P.

VAN O'CONNOR, WILLIAM: "When Elizabethans Laughed." *The Shakespeare Bulletin Association*, XIV, No. 4, October, 1939, 242–247.

Shakespeare, asserts the writer, employed laughter in his plays as an escape from reality, a safety valve against tragedy.

D. E. P.

JOHNSTON, WINIFRED: "Inside Story of Motion-picture Publicity." *The English Journal*, XXVIII, No. 10, December, 1939, 807–816.

An expose of publicity methods used by the motion picture industry, which Miss Johnston insists, has deliberately limited the freedom of creative workers and lowered the quality of pictures.

BURROWS, ROBERT B.: "Scenery for the High School Stage." *Players Magazine*, XVI, No. 3, December, 1939, 7–8.

The writer gives what he considers to be the minimum scenic requirements for the average high school stage.

D. E. P.

School Drama (London), II, No. 3, October–November, 1939.

PEACH, L. DU GARDE: "The Teaching of History Through Drama." 4.

COOKE, BERYL: "Beginning at the Beginning." 16–18.

Mr. Peach believes that dramatic re-creations of historical events will do more to vitalize and humanize history than months of textbook reading.

Miss Cooke outlines a method for teaching the art of miming.

D. E. P.

IV. VOICE SCIENCE AND PHONETICS

The Journal of the Acoustical Society of America, XI, No. 1, July, 1939.

This issue commemorates the tenth anniversary of the founding of the Acoustical Society of America, and contains, besides general articles, a group of historical articles on the aims and work of the Society and a symposium of nine papers on measurement of absorption coefficients and problems of room acoustics, which are of importance for those planning theatres and auditoriums. The titles of the papers are as follows:

HUNT, F. V.: "Absorption Coefficient Problems." 38–40.

SABINE, PAUL E.: "Measurement of Sound Absorption Coefficients from the Viewpoint of the Testing Laboratory." 41–44.

STANTON, G. T.: "Correlation of Sound Absorption Coefficients with Field Measurements." 45–47.

POTWIN, C. C. and MASEIELD, J. P.: "Modern Concept of Acoustical Design." 48–55.

MORSE, PHILIP M.: "Some Aspects of the Theory of Room Acoustics." 56–66.

BHATT, N. B.: "Effect of an Absorbing Wall on Decay of Normal Frequencies." 67–73.

BOLT, RICHARD H.: "Normal Modes of Vibration in Room Acoustics: Angular Distribution Theory." 74–79.

HUNT, F. V., BERANCK, L. L., and MAA, D. Y.: "Analysis of Sound Decay in Rectangular Rooms." 80–94.

WILLIG, F. J.: "Possible Variations of Absorption Coefficients with Intensity." 95.

The Journal of the Acoustical Society of America, XI, No. 2, October, 1939.

DUDLEY, HOMER: "Remaking Speech." 169–177.

BOLT, RICHARD H.: "Normal Modes of Vibration in Room Acoustics: Experimental Investigation in Non-rectangular Enclosures." 184–197.

MASSA, FRANK: "Microphone Efficiency: A Discussion and Proposed Definition." 222–224.

Dudley describes his "vocoder" a new apparatus for analyzing speech and then reconstructing it from a buzzer-like tone and a hiss-like noise corresponding to cord-tone and breath-tone of normal speech. He points out its values for phonetic research.

Bolt reports preliminary studies of the influence of boundary shape on normal modes of vibration, which indicate that rooms of irregular shape possess discrete normal modes and standing wave patterns as pronounced as those which occur in simple shapes.

Massa proposes that "microphone efficiency," i.e., the absolute ability of a microphone to absorb acoustic energy from a sound field and convert it into electrical energy, should be used instead of "microphone sensitivity," i.e., the voltage output for a particular value of sound pressure actuating the unit. His study shows that only a fraction of the acoustic energy intercepted by an average microphone is converted into electrical energy.

HAWLEY, M. S.: "An Artificial Mastoid for Audiphone Measurements." *Bell Laboratories Record,* XVIII, No. 3, November, 1939, 73–75.

This is a report of experimental work in developing and testing an artificial mastoid for use in audiphone measurements. A graph is reproduced which shows the frequency response of a bone conduction received with mastoid load and without load. Another graph compares the frequency response of the receiver on the human mastoid and on the artificial mastoid. The value of the artificial mastoid lies in its use in testing bone conduction receivers in operating conditions without the usual response variations in an individual and between individuals.

VERNON W. CHESTER, *University of Washington*

MONTGOMERY, H. C.: "Analysis of World's Fairs' Hearing Tests." *Bell Laboratories Record,* XVIII, No. 4, December, 1939, 98–103.

The article gives a summary of the results in testing the hearing of some three-quarters of a million persons in the Bell Telephone Exhibit at the New York and the San Francisco World Fairs. Two types of test were given, one where numbers were spoken with decreasing volume, and the other where a certain number of tones of given pitches were administered with decreasing volume.

V. W. C.

JACOBSEN, O. IRVING: "The Vowel Formant in Vocal Music." *Music Educators Journal,* XXVI, No. 3, 1939, 21–22.

The writer sums up the results of some of the research studies of the past ten years concerning the nature of vowels and suggests methods of applying these findings to voice production.

D. E. P.

ROSITZKE, HARRY AUGUST: "High German Vowel-Duration." *Harvard Studies and notes in Philology and Literature,* XX, 1938, 195–200.

From Kymograph recordings of three speakers of High German uttering a list of 87 words of one or two syllables with an initial and a final or medial stop, Rostizke found evidence to support the conclusion that High German vowels formed by higher tongue positions are on the average shorter in duration than those formed by lower tongue positions, that vowels are about one-third longer before medial than before final disyllables, that duration exercises no phonemic value, and that tense vowels tend to greater duration than lax vowels.

BUFFINGTON, ALBERT F.: "Pennsylvania German; Its Relation to Other German Dialects." *American Speech*, XIV, No. 4, December, 1939, 276–286.

"We have observed that Pennsylvania German is a German dialect (not a form of debased German or English, as certain writers have remarked), which, with the exception of certain Alemannic peculiarities in the morphology and vocabulary and numerous evidences of English influence in the syntax and vocabulary, resembles most closely the dialects spoken in the eastern half of the Rhenish Palatinate."

PERLMAN, H. B.: "The Eustachian Tube." *Archives of Otolaryngology*, XXX, No. 2, August, 1939, 212–238.

A report and discussion of cases of pathologic potency of the eustachian tube, and a discussion of its normal functioning as a "sensitive neuromuscular mechanism which not only protects the delicate structures of the middle ear from the relatively large changes in pressure normally occurring in the nasopharynx, but permits equalization of small differences in pressure normally developing between the middle ear and the world outside."

LELL, WILLIAM A.: "Motion Pictures of the Human Larynx." *Archives of Otolaryngology*, XXX, No. 3, September, 1939, 344–351.

Describes a simplified method of photographing the larynx by mirror laryngology.

TREMBLE, G. EDWARD: "Moving Pictures of the Larynx with a Telephoto Lens." *Journal of Laryngology and Otology*, LIV, No. 11, November, 1939, 664-668.

Gives a brief history of laryngoscopy, and describes a method of making moving pictures of vocal cord movement in use at McGill University.

ANSON, BARRY J. and WILSON, J. GORDON: "Structure of the Petrous Portion of the Temporal Bone." *Archives of Otolaryngology*, XXX, No. 6, December, 1939, 922–942.

A detailed account of an investigation into the formation of the temporal bone and its progressive changes during the life of the individual.

V. SPEECH PATHOLOGY AND PSYCHOLOGY

Journal of Speech Disorders, IV, No. 4, December, 1939.

ANONYMOUS: "We, the Spastics." 291–294.

PALMER, MARTIN F.: "Spastic Paralysis from the Point of View of the Speech Pathologist." 294–296.

DAVIS, DOROTHY M.: "The Relation of Repetitions in the Speech of Young Children to Certain Measures of Language Maturity and Situational Factors." 303–318.

BRYNGELSON, BRYNG and BROWN, SPENCER F.: "Season of Birth of Speech Defectives in Minnesota." 319–322.

VAN RIPER, C. and MILISEN, ROBERT L.: "A Study of the Predicted Duration of the Stutterers Blocks as Related to their Actual Duration." 339–346.

HARMS, M. ARLINE and MALONE, J. Y.: "The Relationship of Hearing Acuity to Stammering." 363–370.

The author of "We, the Spastics" signs herself merely "A College Graduate Spastic." The point of view of the spastics themselves is presented and a plea is made for a better understanding of the real problems involved in this malady. "Make it possible for us to have our chance at happiness."

Palmer's article serves merely as in introduction for "We, the Spastics" and to commend it to the serious consideration of the reader.

Davis shows that a certain amount of repetition of syllables, words, and phrases is normal in the speech of young children and should not be mistaken for stuttering.

Bryngelson and Brown studied the season of birth of 2326 Minnesota stutterers and found "fairly reliable" isolated differences between the curve of distribution of the stutterers and that for the total population in the same state. The differences were sufficiently significant to lead the investigators to believe that further study of this problem is warranted.

Van Riper and Milisen, in two independent investigations, found a close relationship between the stutterer's anticipation of the severity and extent of a stuttering block on a given word and the *actual* stuttering on the same word. Apparently the stutterer can, and probably does, predict with considerable accuracy the nature of an anticipated stuttering spasm.

Harms and Malone conclude, from a survey of cases of stuttering in 95 schools for the deaf and hard of hearing, that "the evidence suggests that loss of hearing acuity during the period of speech formation is a cause of stammering."

This issue of *The Journal of Speech Disorders* also contains the following of special interest to speech teachers and speech therapists:

VAN DANTZIG, BRANCO: "Writing, Typing, and Speaking." 297–302.

VON KRAIS PORTER, HARRIET: "Stuttering Phenomena, in Relation to Size and Personnel of Audience." 323–334.

SOLOMON, MEYER: "Stuttering as an Emotional and Personality Disorder." 347–358.

FRUEWALD, ELIZABETH: "The Hard of Hearing Child in the State School for the Deaf." 359–363.

BARBER, VIRGINIA: "Chorus Reading as a Distraction in Stuttering." 371–383.

VIRGIL A. ANDERSON, *Stanford University*

STRENG, ALICE: "A Speech Program for Deaf Children." *Speech*, IV, No. 4, January, 1940, 236–241.

The article gives the aims of oral education for the deaf, and outlines some of the important factors affecting oral instruction.

D. E. P.

LE JEUNE, FRANCIS E.: "A Review of the Available Literature on the Pharynx and Pharyngeal Surgery for 1938." *The Laryngoscope*, XLIX, No. 11, November, 1939, 1043–1063.

A digest of medical literature on the pharynx including its bacteriology, inflammatory diseases, methods of examination, dyspnea of pharyngeal origin,

congenital stenosis, pharyngeal diverticulum, and benign and malignant tumors and their complications. A bibliography is included.

Other articles of interest to speech pathologists in this issue of *Laryngoscope* are:

KOPETZKY, SAMUEL J.: "Studies in Labyrinthine Fenestration to Improve Hearing (A Preliminary Report)." 1064–1089.

MELLANBY, EDWARD: "The Experimental Production of Deafness in Young Animals by Diet." 1090–1118.

BERRY, GORDON: "The Use and Effectiveness of Hearing Aids." *The Laryngoscope,* XLIX, No. 10, October, 1939, 912–938.

Discusses hearing aids from the point of view of the physicist, the user, and the otologist, with a comparison of carbon granule and vacuum tube types of instruments. A bibliography is included.

HEYBURN, HARRIET: "Is Your Child Hard of Hearing?" *Hygeia,* XVIII, No. 1, January, 1940, 32.

A general discussion of some of the emotional, speech, behavior, and vocational problems faced by the hard of hearing child and its parents.

V. A. A.

TRAVIS, ROLAND C.: "The Social Significance of the Interaction of the Neural Levels in Man." *Psychological Review,* XLVI, No. 6, November, 1939, 525–533.

The author concludes that emotional attributes play a far more important part in determining human behavior and social adjustment than does reason.

V. A. A.

HORVAT, ADELE: "Conserving Stagefright." *International Journal of Individual Psychology,* III, No. 4, Fourth Quarter, 1937, 350–355.

The author develops the Adlerian view that stagefright is an expression of vanity which the individual uses as a means of averting defeat or aiding success.

MITRANO, ANTHONY J.: "Principles of Conditioning Human Goal Behavior." *Psychological Monographs,* LI, No. 4, Whole No. 230, 1939.

An experimental application of Pavlov's methods to human beings in an active rather than a passive situation. The conclusion is that complex human behavior is reducible to principles of conditioning.

MEIER, NORMAN C. (ed.): "Studies in the Psychology of Art, Volume III." *Psychological Monographs,* LI, No. 5, Whole No. 231, 1939.

The entire issue is devoted to the psychology of art, including aesthetic appreciation and perception, aesthetic judgment, creative imagination, and artistic aptitude. The eleven papers climax ten years of investigation under Dr. Meier's direction.

V. A. A.

NELSON, ERLAND: "Attributes: I. Their Nature and Development. II. Social Attitudes. III. Their Measurement." *Journal of General Psychology,* XXI, Second Half, October, 1939, 367–436.

These three papers survey various definitions of the term "attitude," discuss propaganda and education as means of developing attitudes, touch various phases of social attributes, and summarize modern methods of measuring them. A bibliography is included.

V. A. A.

VI. SPEECH PEDAGOGY

FIELSTRA, CLARENCE and CURTIS, FRANCIS: "A Comparison of the Thorndike Word Lists." *The Journal of Educational Psychology,* XXX, No. 6, September, 1939, 445–452.

The authors compare Thorndyke's first list of 10,000 words with his second list of 20,000 words. Their conclusion is that the second list is not merely an extension of the first, but a substantial revision plus an added 10,000 words. Since they feel that the second list is the more reliable, they question the validity of studies based on the first.

O. A. H.

SLOCOMB, HARLIN: "A Speech Class Examines Occupations." *Occupations,* XVIII, No. 3, December, 1939, 187–189.

Description of a speech-class project carried out in the West Seattle High School. Thirty-one high school juniors interviewed ninety-six business managers in a community survey of the amount of training employers expect graduates to have. "The value of the project to all individuals who participated is immeasurable." Virtually all of the employers interviewed stressed the need for a good personality.

O. A. H.

THOMAS, HARRISON C.: "The Place of the Student Forum in Training for Democratic Citizenship." *High Points,* XXI, No. 10, December, 1939, 47–57.

The article summarizes and evaluates some of the material that has been written on the subject of group discussion, and emphasizes the importance of this activity for developing citizens in a democratic society.

D. E. P.

FLYNT, WILLARD C.: "A Shake-up in Oral English." *The Journal of Education,* CXXII, No. 6, June, 1939, 196–198.

The writer describes how he motivated a high school class of boys in the study of spoken English by affording them practice in life-like situations. Among the schemes he used were radio-sports announcing of an actual basketball game, a mock trial in which the entire class participated, and a New England town-meeting considering school problems.

D. E. P.

Platform News, VI, No. 4, December, 1939.

MILLS, WILLIAM B.: "Demosthenes and Blackstone." 11–14.

RAND, MARK S.: "A Laboratory Dedicated to Controversy." 15–17.

Mr. Mills explains what a good debater must learn in order to become a capable lawyer.

Mr. Rand offers a plan for a laboratory to be used in teaching the social sciences, debate and various types of group discussion.

D. E. P.

GINSBERG, WALTER: "Radio Programs for High-School English." *The English Journal*, XXVIII, No. 10, December, 1939, 835–839.

This is an annotated list of radio programs, for both out-of-school and in-school listening, which provide stimulation and enrichment for work in literature, group discussion, music, social science, and natural science.

LEVESON, WILLIAM B.: "Radio and the Classroom." *Emerson Quarterly*, XX, No. 1, December, 1939, 12–13.

The article presents a brief discussion of the extent, opportunities, problems, and values of the use of radio for teaching.

D. E. P.

GROVER, ROSCOE: "Improving Children's Broadcasts." *Speech*, IV, No. 4, January, 1940, 203–204.

The writer explains the efforts that are being made to improve radio programs for children.

D. E. P.

REDDING, TRACY W.: "Dramatics in Group Work." *Character and Citizenship*, VI, No. 4, December 1939, 28–31.

Gives useful suggestions regarding the use of dramatics as a boys' club activity.

CLARKE, BERNICE WHITE: "Children's Songs and Children's Poems." *Music Educators Journal*, September, 1939, 33.

A plea for coordination of music and choral speaking of poetry with simple sincerity of expression as the guiding torch.

JOHNSTON, FANNIE B.: "Choral Reading in the Elementary School." *The Elementary English Review*, XVI, No. 8, December, 1939, 297–302.

Choral reading in the elementary school, in the writer's opinion, provides valuable social and aesthetic experiences for the children as well as effective speech training. Miss Johnston suggests procedures, activities, and methods for utilizing this study to the best possible advantage.

D. E. P.

BALAKIAN, ANNA: "Choral Reading and the Foreign Languages." *High Points*, XXI, No. 10, December, 1939, 63–67.

The article discusses the value of choral reading as a method for developing good diction and delivery in the teaching of foreign languages. In her classes at Hunter College High School, she found that the use of this device in teaching French created more interest in pronunciation than the traditional method, freed students from self-consciousness in speaking the language, and helped them gain quickly a sense of the rhythm and intonation patterns of French.

D. E. P.

Western Speech, IV, No. 1, November, 1939.

MURRAY, ELWOOD: "What Is Fundamental in Speech?" 3–5.
MURRAY, JAMES: "Formal Speech Instruction." 10–12.
BIETRY, J. RICHARD: "The Informal Method—A Reply." 13–15.
CLARK, ROBERT D.: "The Oratory Contest." 16–18.

Murray argues that if speech is to fulfill its function as social integrator, the wholeness of personality, founded on receptivity and flexibility of mind as the chief inner speech skill, must be a major basis of speech development.

James Murray and Bietry present two sides of the controversy between platform and conversational speaking as a means of basic training. Murray argues that speech habits acquired in the more difficult situation transfer to all speech situations. Bietry replies that progress from simpler to more difficult situations is sounder psychology, and that formal platform training is intended more for those of superior ability than for the masses.

Clark outlines a revised form of contest in oratory used in the W.A.T.S. tournament.

The Volta Review, XLII, No. 1, 1940.

TIMBERLAKE, JOSEPHINE B.: "A Tool for Speech Teaching." 10–12, 56–57.
NITKIN, NATHAN: "Improving Your Speech." 35–39.
MORRIS, M. ESTHER: "Exercises for Beginners." 44–45, 50.

Timberlake reports the results of an experiment to determine whether Schoolfield's "Better Speech and Better Reading," intended for children with normal hearing, could be used successfully in a school for the deaf.

Nitkin reports an experiment in analyzing the speech defects of deaf and hard-of-hearing persons, and outlines some remedial measures.

Morris outlines a procedure for teaching the use of R before a vowel to beginners in a lip reading class.

NEWS AND NOTES

EASTERN

General

A Conference of College Teachers of Speech was held Saturday, December 16, 1939, at the University of Pennsylvania, under the sponsorship of *Cultural Olympics*. Two round table discussions were held:

Discussion A was centered around the following questions and the *Cultural Olympic Record Blank for Extemporaneous Speaking.*

1. How much should the speaker allow his personal emotions to affect his delivery?
2. How should the speaker approach his audience?
3. What visible evidence of forethought and planning should there be when an extemporaneous speech is delivered?
4. May a student affect the personality and mannerisms of a famous speaker?
5. How can the appropriateness of the speech be determined in relationship to the topic or the occasion?
6. How much attention should be given to diction (choice of words) in training students and evaluating their efforts?
7. What criterion should be used to evaluate the student's selection of subject matter?

Discussion B was centered around the following questions:

1. What should be the *approach to interpretative reading?*
2. How does the teaching of silent reading influence creative oral reading?
3. What is the relationship between the understanding of a poem and the ability to interpret the lines sincerely?
4. How much should the teacher dictate or suggest to the student to develop his power to interpret a selection sincerely?
5. How can the rhythmic sense in interpretative oral reading be developed in students, especially in the newer verse forms?
6. What type of poetry should be read aloud—lyric, dramatic—narrative?
7. What are the distinguishing characteristics to be looked for in the reading of each type?
8. What is your opinion of the present day emphasis on the oral reading of the lyric?
9. If "poetry is meant to be overheard" how much emphasis should be placed upon communicating and thought sharing?
10. What constitutes exhibitionism in reading?
11. Should not the teacher of reading be, to a certain extent, trained in the anatomy of voice production?
12. Would a list of suggested suitable material for interpretative reading be of sufficient help to warrant the time given to its selection?

The report of Frederick C. Gruber, director of Cultural Olympics, for the school year 1938–39, reveals a number of facts regarding its activities.

During the season the Cultural Olympics provided opportunities for 214 schools and other educational institutions to send more than 8,000 participants to the campus to take part in *music, dance, speech and dramatic festivals*, and in exhibitions of graphic and plastic arts. Twenty-five festivals and twelve exhibitions were held. The total attendance for the year reached well over 82,000 and it is estimated that the program reached well over 100,000 persons through local and regional activities. A series of fifteen bi-weekly radio broadcasts was conducted over Station WFIL during the school year.

In addition to the regular festivals, the Cultural Olympics held conferences and demonstrations in dramatics, choral speaking, speech, and graphic and plastic arts for teachers within the service area of the University of Pennsylvania. Certificates of Merit for outstanding work were presented to 132 individuals and groups and Honor Awards were presented to forty institutions that had been represented at the University by two or more groups.

Seven dramatic festivals will be held during the academic year 1939–1940: 1. *The Collegiate Dramatic Conference;* 2. *The Collegiate Foreign Language Play Festival;* 3. *The Junior Dramatic Festival;* 4. *The Elementary School Dramatic Festival;* 5. *The Recreational Dramatic Festival;* 6. *The Senior Dramatic Festival,* and 7. *The Secondary School Foreign Language Festival.*

In the Reading and Speaking group, one festival or conference and two demonstrations are planned for this season.

There will be three classes of events: extemporaneous speaking, the reading of original verse, and the reading of lyric poetry not original with the reader.

Two choral speaking demonstrations will be given on the collegiate level, one in January, the other in March.

* * * *

Drama

The annual meeting of the *National Theatre Conference* was held in New York November 24 and 25 at the Algonquin Hotel. Gilmor Brown, president of the Conference, acted as chairman, and the Conference projects were reported.

Royalty Project—Barclay Leathem.

Advisory Service to Community and University Theatres—Charles H. Meredith.

The Fellowship Project—Frederick McConnell.

The Survey of Library Facilities—Valentine B. Windt.

The Placement Service—Barclay Leathem.

Mr. Yao Hain-nung as guest of the Conference presented the status of the *Popular Theatre Movement in China.*

George Friedley explained the services available through the New York Public Library. This assistance includes pictures of costumes and sets, and specific references for period plays. He asked members to send programs and pictures of their productions to the New York Public Library for use in their Theatre Collection.

A review of the accomplishments of the *Federal Theatre Project* was given by Hallie Flanagan.

It was voted that in the year 1942–43 all theatre organizations in the Conference devote two-thirds of their program to the production of plays not previously produced in New York and that members urge all other theatres in their regions to follow this plan.

* * * *

A new project, *Theatre Research,* based on Federal Theatre records is being undertaken at Vassar College under the sponsorship of the Rockefeller Foundation and with the co-operation of the United States Government.

The Federal Theatre as an institution is dead; what the Federal Theatre stood for is very much alive. The dream of an American theatre is national in scope and regional in emphasis, says Hallie Flanagan, formerly Director, Federal Theatre.

It is the object of Theatre Research to make available for use and study all the facts and conclusions bound up in the four years' record of over a thousand productions.

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Two hundred forty-four delegates representing forty-four organizations attended the *Fourth University Dramatic Conference,* University of Delaware, on December 9. The most largely attended meeting—demonstration of "Black Light." The most lively meeting—the Directors' Roundtable. The most practical development—decision at business meeting to inaugurate a Play Festival in the spring. Of special interest to the delegates was the exhibit of nearly 100 books on and about the theatre and the splendid scene designs, photographs of stage sets, and costume plates provided by the Yale School of Drama. On exhibit was a model of the new theatre built by the Wilmington Drama League.

The agenda also included: *Fashions in Clothes through the Centuries—a demonstration; Scene Design*—Gordon Chesses; *Makeup*—Mary Virginia Ryan and members of the Wilmington Drama League; *The Theatre on Records*—recordings from "Hamlet," "The Merchant of Venice," "Twelfth Night," "Abe Lincoln in Illinois" and "Air Raid;" address, *Beyond Drama to Theatre*—Georgia Beiswanger, editorial staff Theatre Arts Monthly; address, *The Radio Drama,* Benjamin Rothberg; and a presentation of "The Swan" by the University Drama Group.

Officers of the association are: President, G. Taggart Evans; Vice-President, Francis Gallagher; Corresponding Secretary, Florence Schaeffer; Recording Secretary, William P. Frank; Treasurer, Anne Beebe.

The Conference was sponsored jointly by the University Dramatic Center and the Delaware Dramatic Center. C. R. Kase, Director of the Center, announced at the General Meeting that on the basis of incomplete reports received to date, 31 of the 75 organizations served by the Center last year produced 51 full-length and 55 short plays before a total audience of 31,275 persons, with 1,677 individuals participating.

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The city of Wilmington in Delaware is the proud possessor of a new community Theatre where the new playhouse was opened on January 10 with Barrie's "The Admirable Crichton." The next major production will be "The Pursuit of Happiness," scheduled for February 8, 9, and 10, and directed by A. B. Shaw. The first Workshop program of one-act plays will be given on

January 25 and 26 and will include "The Astonished Heart," by Noel Coward, "The Blind," by Maurice Maeterlinck, and "Good Night, Please," by James Daggard.

Mr. Carl Glick, co-author of "Curtains Going Up," writes that, according to his count, the Wilmington Drama League's new theatre is one of three new community theatre buildings opened in the past year.

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A new school, the *Dramatic Workshop* of the New School for Social Research in New York City is under the direction of Erwin Piscator. Explaining it, Mr. Piscator says, "New School Education wherever possible, is education by men and women of affairs rather than by educators. (*sic*) The Workshop has been set up similarly . . . invited some of the most active people in the theatre to take time out 'to teach the young idea how to shoot.' The very ideals of the theatre become significant only in the hands of practical people."

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Personals

Otto Ludwig Freminger has succeeded the late Alexander Dean at Yale.

CENTRAL

General

The regular fall meeting of the *Ohio Association of Secondary Teachers of Speech* was held December 2, 1939, at Pomerene Hall, Ohio State University, Columbus, Ohio. President E. J. Diller presided. Ohio Wesleyan's W. Roy Diem brought greetings from the Ohio Association of College Teachers of Speech and reviewed briefly the tasks accomplished and those to be attained by Ohio Associations of Teachers of Speech. The chief business of this meeting was reorganization. This association was formed over two years ago and has been meeting informally ever since. A nominating committee was elected to submit a list of candidates for association offices at the spring meeting. The members present also voted for a more formal organization and empowered the executive committee to draw up a constitution to be presented to the entire membership before the regular spring meeting in March. This will soon be in the hands of the members for approval.

* * * *

During the past year some 594 students took part in such programs as plays, poetry reading, book reviews, debates, panel discussions, interviews, new commentaries, editorial commentaries and general announcing over radio station WILL of the University of Illinois.

* * * *

Drama

The *Seventh Annual State Drama Conference and Demonstration* under the sponsorship of the Indiana University Extension Division was held on November 17 and 18 at Bloomington, Indiana. The University was host to more than 480 dramatics teachers and pupils of Indiana high schools.

The success of a meeting of this kind based on "Play Selection" depends not only upon the number of persons attending but also upon the number participating in the program. State-wide cooperation of the persons interested in

educational dramatics was one of the highlights of this year's meeting. Fifteen different high schools, in conjunction with the University Theatre, Radio Division, and the Speech and Hearing Clinic, presented eighteen plays either as cuttings or full-length dramas.

The program was as follows:

Guest Speaker.....Dina Rees Evans, Cleveland Heights School
Subject: *"Play Selection in the High School"*
Discussion Panel.....*Organization of Educational Dramatics*
Feature Show.....*Our Town*, University Theatre Presentation
Cuttings from *Our Town*.....Shortridge High School, Indianapolis
Kendallville High School, Kendallville
Wiley High School, Terre Haute
Riley High School, South Bend

ONE-ACT PLAYS

Sauce for the Goslings.....Manual High School, Indianapolis
Rising of the Moon.....Emerson High School, Gary
Captain's Cabin.....Bloomington High School, Bloomington
When You Say That, Stutter.....Speech Clinic, Indiana University
A Toast That We Can Drink.....Wiley High School, Terre Haute

THREE-ACT PLAY CUTTINGS

Early to Bed—Early to Rise.....Columbus High School, Columbus
New Fires.....Kendallville High School, Kendallville
Little Women.....Gerstmeyer High School, Terre Haute
First Lady.....Shortridge High School, Indianapolis
Twelfth Night.....Whiting High School, Whiting

CHORAL READING

Air Raid.....Verse-Choir, St. Mary-of-the-Woods

RADIO PLAY TRANSCRIPTION

The Killers.....Cast of student-conferees

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The Indianapolis Civic Theater has produced *Night Must Fall, Personal Appearance,* and *Stage Door* this season.

* * * *

The Second Annual *Ohio High School Drama Festival* sponsored by the National Thespian Society will be held this coming spring for the purpose of (1) improving the quality of dramatic productions among the high schools in the state and (2) calling to the attention of the public-at-large the important contributions which dramatics and the drama make to the educational development of our young people.

The State Festival will be held at Western Reserve University, Cleveland, Ohio, April 26, 27, 1940.

In accordance with the wishes of those who participated in these events last year, each Regional Festival will be sponsored as a complete unit in itself, and the choice of entries for the State Festival will be made only from among those schools which indicate in advance that they wish to be considered.

* * * *

The purposes of the *Iowa Play Production Festival* held at the State University of Iowa are:

To develop a widespread interest in the theatre
To encourage organization of amateur players in communities and schools
To encourage the production of good plays
To bring forward new playwrights in the State of Iowa

To bring together amateur players and their directors for mutual interchange of ideas and inspiration.

The festival for High Schools was held March 25 to March 30; for Junior Colleges, April 1, 2; for Community Players, April 4, 5, 6.

All plays are presented on the stage of the Dramatic Arts Building which is equipped with an especially designed set of scenery which may be readily adapted to any type of play.

Judges are selected by a General Committee. The group rating plan of judging is used in which the achievement of each group of players is described as either Superior, Excellent, Good, Average, or Below Average. Two or more plays may receive an identical rating.

At the conclusion of each series of performances, judges critically evaluate each production. A summary of the markings by the judges for the entire festival, and a copy of the score sheet filled out by the judge for the play entered is mailed to each director.

Certificates of award are presented to groups rated *Superior* or *Excellent* by the judges.

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FORENSICS

Abundant opportunities are offered to students at the University of Illinois who are interested in debating. Each year there are sixty to eighty inter-college contests for men and women besides an extensive program of intramural debates and discussions. The number of students participating is about 150 each year.

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PERSONALS

Lucile Calvert, Department of Speech, DePauw University, was in the South on a platform tour between the dates of January 24 and February 4.

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Carl G. Brandt, Department of Speech, Professor of English and Chairman of the Department of English in the School of Engineering, University of Michigan, has been appointed by the Board of Regents as Director of Student-Alumni Relations to act as coordinator and counselor for all agencies and organizations that deal with the student extra-curricular activities of the University of Michigan.

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Henry M. Moser, Assistant Professor of Speech, University of Michigan, will teach in the ensuing Summer Session at the University of Oklahoma, Norman, Oklahoma.

WESTERN

GENERAL

The Hotel Empire, San Francisco, California, was the scene of the *Convention of the Western Association of Teachers of Speech,* held November 23, 24, and 25.

Teachers were present from eleven Western States and there was evidence of a real growth in the organization.

The newly elected officers are: President, J. Richard Bietry, Los Angeles City College; Vice-President, Donald E. Hargis, University of Oregon; Executive-Secretary, Robert D. Clark, Stockton Junior College; Council: Elemen-

tary Level, Edna Cotrel, San Francisco Public Schools; High School Level, Bessie Jones, South High School, Salt Lake City, Utah; Junior College Level, William Kauffman, Gila Junior College, Thatcher, Arizona; University Level, D. Mack Easton, University of Colorado, Boulder, Colorado; Advisory Council: Presidents of State Associations.

The Association appointed a committee to effect a closer relationship between the organization and other professional groups, both state and national. A campaign was launched to bring the National Association to the West Coast for its convention in the near future.

PROGRAM

Speech Education and General Educational Trends

Recent Trends In Education—Grayson Keefauver, Stanford University.
Implications for the Teacher of Speech—Panel discussion.

Speech and Education for Democracy

The Radio and Public Opinion—Mrs. Frances Farmer Wilder, Pacific Coast Network, Columbia Broadcasting System.
Propaganda and the Ethics of Persuasion—Gladys Murphy Graham, Institute of Propaganda Analysis.
Implications for the Teacher of Speech—Panel discussion.
The Relationship of Speech to Personality—Ralph G. Eckert, San Jose State College.
Implications for the Teacher of Speech—Panel discussion.

Recent Trends in Aesthetics and the Philosophy of Arts

The Place of Drama in Education—Hubert Heffner, Stanford University.
Bodily Response in Interpretation—Alethea Smith Mattingly, University of Arizona.
Recent Trends in Speech Correction—(Program arranged by the California Society for the Study of Speech Therapy, Edna Cotrel, President).
Psychological Aspects of Cleft Palate Surgery.—Slides. Albert D. Davis, San Francisco.
Speech Training After Surgery—Demonstration, Mrs. Ruth Borden, San Francisco Public Schools.

Special Interest Firesides

Drama and Interpretation

Creative Dramatics for Children—Mary Elizabeth Saal, Eastern Washington College of Education.
Original Speaking: Standards and Methods—Panel discussion.
Speech Correction—(Courtesy, California Society for the Study of Speech Therapy.)
Foreign Speech—Sarah T. Barrows, University of California. Demonstration of Recording Apparatus.
General Semantics—(Arranged by the Los Angeles Society for General Semantics, Vocha Fiske, Director.)

Sectional Meetings

Section 1.

Diagnosis and Treatment of Certain Language Disabilities in Children.
Problems and Techniques in Training the Aphasic Child.
What Specific Types of Speech Training, if Any, Should be Provided for the Stuttering Child at Various Levels?
Primary Stuttering
Early Secondary Stuttering
Confirmed Stuttering—14 years and up.
How Can Speech Correction Work Be Best Carried On in a Public School System?—Herbert Koepp-Baker, Pennsylvania State College.

Section 2.

Symposium on Voice

Section 3.

Meeting of the Pacific Coast Conference on Drama.

Plays for the College and High School Theatre—Floyd Crutchfield, Samuel French Company.

The European Theatre Scene—Waldemar Johansen, Stanford Little Theatre.

At a banquet meeting Joseph Smith, University of Utah, read "The Flying Yorkshireman" by Erie Knight, and an address, *The Living Word*, by Brother Leo, St. Mary's College, was a feature of the luncheon meeting.

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Bulletins on the following subjects will be published at an early date: *Speech for the Pre-School Child*, chairman and editor, Sara Stinchfield Hawk, Los Angeles; *The Speech Science Sequence for Colleges*, Alonzo Morley, Brigham Young University; *The Basic College Course*, W. H. Cable, University of Arizona. (A special volume on the laboratory projects for the basic course has been prepared by Mary E. Huyck, University of Arizona.) *The Oral Interpretation Sequence for Colleges*, Mrs. G. F. Reynolds, University of Colorado.

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During the Summer Session at Montana State University Ralph Y. McGinnis, Instructor in Speech, conducted a five-day *Speech Conference on Debate and Public Discussion, The Oral Interpretation of Literature, Dramatic Production, The Correction of Speech Disorders,* and the *Teaching of Speech.* Mimeographed copies of lecture notes on some of the subjects discussed are available and may be obtained without charge by writing and asking for copies.

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The Department of Speech at Washington State has the distinction of having offered the first credit course in broadcasting ever given by an educational institution. KWSC, "the radio voice of the State College," broadcasts seventy hours per week. This College-owned station has been on the air since December 11, 1922.

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Speech Teachers Association of Southern California offered as its Institute Program for November and December a lecture by Oliver Hinsdell, the presentation of *Speech Handbook*, and a Christmas Dinner. October meetings included the Fall Conference at U.S.C. and two addresses, *Speech in General Education*, and *Popularizing Poetry.*

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Linfield College, McMinnville, Oregon, has been conducting its speech courses in a novel manner this year. Freshmen are divided into sections according to their placement in the English entrance examination and their past speech experience. Speech work and English composition are then given in concentrated nine-week periods.

The Ninth Annual *Rocky Mountain Speech Conference* for teachers, professors, students, laymen was held on February 15, 16, 17, 1940, at the University of Denver.

The main aim of the annual Rocky Mountain Speech Conference is to present the new developments in speech and in education as related to speech.

The theme of the Conference, *Speech in the Process of Democracy*, is a further development of the last November convention of the Colorado Education Association which organized its program around the topic, *The Perpetuation and Improvement of Democracy.*

A Panel discussion form was used in many of the meetings and the subjects were: 1. *Evaluation of Contemporary Speaking and Speech Education as Re-*

lated to Needs for Social Integration; 2. The Functions and Place of Speech in the Process of Social Integration; 3. Applications from General Semantics for Speech Development and Correction: Methods for release from identifications, allnesses, harmful speech signal reactions and verbalisms, egocentricity, and other personally and socially disintegrative speech reactions; 4. Speech Methods and Activities for Social Integration in the School, College, and Adult Education; 5. Lecture-Panel: The Curriculum as Related to Speech.

A clinic on *Discussion and Debate Methods* was followed by a clinic and demonstration Debate on the National High School Question.

Short addresses on the Conference Theme at luncheon and dinner meetings included talks by James A. McBurney, Northwestern University; R. P. Kroggel, Director of Speech Education, State of Missouri; Alan Nichols, University of Southern California; *Extra-Curricular Activities for Democracy*, A. E. Thomas, Secretary of the Kansas Athletic and Speech Activities Association; *Radio in Democracy*, A. G. Crane, University of Wyoming.

At a meeting on *Dramatic Techniques in the Classroom* these subjects were presented:

A Device for Increasing Interest—Julia White, Principal, Steel School, Denver
Is It Possible to Have Too Much?—Leon Whitney, South High School, Denver.
In the Library (with demonstration)—Vernon Creese, Brighton Junior High School.
In Teaching Reading (with Demonstration)—Wilhelmina Hill, Department of Education, University of Denver.

Conversational Techniques were considered as follows:

The place of conversation in contacts with parents—Ruth Phillips, State Board of Health.
Conversation between teacher and pupils—Jessie Van Metre, Unityville, South Dakota.
The teacher's place in the classroom conversation—Elmer Crowley, Idaho Falls, Idaho.
Leading all the children to participate—Helen Davis, Englewood Junior High School.
Making the conversation culminative in action—Collen Hobelman, Graland School, Denver.
Demonstration of *The Right and Wrong in Conversation*—D. U. Class in *The Art of Conversation.*

The meeting on Radio Production for the School or Organization covered:

Abridgment for the Radio—Arthur Wuth, KLZ.
Casting—Roscoe Stockton, KOA and D. U. School of Commerce.
Neighborhood Programs (with demonstration)—Helen Anderson, Denver Public Schools.
Writing the radio play—Fred Graham, RVOD.
Directing the radio program—Charles Anderson, KOA.

The Drama Club of the University under the direction of Earl Ernst produced "It Can't Happen Here," a play on the Democracy theme, for the convention delegates, and Marion Robinson directed a rehearsal of "Our Town" in preparation for regular presentation the first week in March.

Drama

The Los Angeles City College Department of Drama in its eleventh season will present "Biography;" "Elizabeth the Queen;" "The Importance of Being Earnest;" "Beyond the Horizon;" "Ah, Wilderness," and "Emperor Jones." Each play is given one evening performance and from two to five afternoon performances.

PERSONALS

W. H. Veatch, Department of Speech and Director of Dramatics at Washington State College, is the new president of the Washington State Speech Association.

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Claude Wilson, teacher of Speech in the Boulder, Colorado High School, was a training teacher during the past summer at the University of Colorado.

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James N. Holm, who has been Director of the Montana Public High School Debate League for the past two years, 1937–1939, has been granted a one year's leave of absence by Montana State University, and has returned to Kent, Ohio to teach Public Speaking and coach the university debate team at his Alma Mater, Kent State University. Appointed to the Montana position is Ralph Y. McGinnis, Instructor in Speech and Head Debate Coach of Western Reserve University, Cleveland, Ohio, during the past year.

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Minna Rattey, formerly assistant to R. D. Mahaffey, director of Speech at Linfield College, McMinnville, Oregon, has taken over the work at the Berkeley Baptist Divinity School. Robert Boyd has filled her position.

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Carlyn Winger, for some years head of the Department of Speech at Pacific University, is now a member of the speech staff at Oregon State. For the past seven summers he has been one of the guest instructors at Washington State.

SOUTHERN

GENERAL

The Southern Association of Teachers of Speech will meet in its Eleventh Annual Convention in Chattanooga, Tennessee, April 4–6, 1940. Every speech teacher in the South is urged to begin now to plan to be in Chattanooga on April 4.

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The *All-South Speech Tournament and Congress* will again be held in conjunction with the convention of the *Southern Association of Teachers of Speech* for 1940. The place is Chattanooga, Tennessee. The time is April 2, 3, and 4 for the tournament, and April 4, 5, and 6 for the Congress. The Congress will be held concurrently with the convention but will not conflict with the convention. It will be managed by the students with the exception of one faculty advisor.

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At the annual convention of the *Florida Association of Teachers of Speech,* held on November 17–18, at the Pancoast Hotel, Miami Beach, the following new officers were elected: President, Alma Johnson, Florida Southern College; 1st Vice-President, Roy E. Tew, University of Florida; 2nd Vice-President, Mrs. Louise R. Howorth, Mainland High School, Daytona Beach; and Executive Secretary, Muriel Mahoney, Miami Beach High School.

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The *Virginia Association of Teachers of Speech* met on October 28 at Madison College, Harrisburg, Virginia.

All practice teachers at Alabama College from all departments are given a rating as to speech ability. Two hours a week is given all prospective teachers and a final rating record made—A, B, C, as to their speaking qualities for a teacher.

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A year's work in Speech is required of all students at Madison College, Harrisburg, Virginia.

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On December 9, 1939, forty-five public speaking teachers in the Maryland and Virginia Districts met in the Mayflower Hotel, Washington, D. C., and organized the *Potomac Speech Association.* The avowed purpose of the group is to "encourage higher standards of study, of scholarship, and of teaching in the various phases of speech."

Among the first new members of the association was Representative Jennings Randolph, chairman of the House District Committee, who welcomed the delegates.

The program meeting, with Karl Wallace, University of Virginia, as chairman included the following speeches:

Progress of the Virginia Association of Teachers of Speech, Charles A. Dawson, Roanoke College.

Objectives of Speech Instruction in the Public Schools and their Achievement in the Core Curriculum, Ethel Summy, Wilson Teachers College.

The Virginia State Program of Speech Re-education, Mrs. Sarita F. Bell, Albemarle County Schools.

Contemporary Congressional Oratory, W. Hayes Yeager, George Washington University.

Officers of the association include H. F. Harding, president; Grace W. Atherton, head of speech correction for the District schools, vice-president; Ray Ehrensberger, treasurer; Sarita F. Bell, Mary Latimer, of Mary Baldwin College, and Zella Faris of Eastern High School, members of the executive council.

Drama

Alabama College play schedule for 1939–1940 is as follows: "The Barber of Seville," "The Well of Saints," "Dr. Knock," directed by W. H. Trumbauer; "Our Town," directed by Ellen Haven Goule; "Fresh Fields," director, Jack Warfield and "Romances," directed by Margaret Flory.

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The Guignol Theatre, University of Kentucky, Lexington, Kentucky, will usher in its twelfth season under the direction of Frank Fowler, on October 30, when "You Can't Take It With You" will open for a week's run. The schedule for the balance of the season calls for Ben Johnson's "Volpone," "R.U.R.," "Our Town," and "Reunion in Vienna." An interesting phase of the Guignol Theatre work is being developed in the Studio Players, made up entirely of students of the University of Kentucky, who present four groups of locally written plays a season. The most successful of these local plays will soon appear in the first volume of Kentucky plays, and they will be released without royalty charges to introduce the work of these young people to the theatre groups of America. One of these plays is especially significant. It was written by Ruth Jean Lewis, a member of Frank Fowler's Playwriting Class last year, and is so designed that the three-act play may be used as three one-acts. It is

called "Lonesome Tune," taking its name from the title of the third act. Last year the first *Kentucky Play Festival* was held in the Guignol Theatre and proved so successful and beneficial to the participants that it was decided to make the gathering of play groups in the state an annual event. The second annual Festival is scheduled for March 29–30, 1940.

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Orlando High School's play schedule for 1939–1940 is: "The Case of the Laughing Dwarf," "Stage Door," and "What a Life."

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Lincoln Memorial University, Harrogate, Tennessee, 1939–1940, play schedule includes, "Stephen Foster," "You Can't Take It With You," and "The Taming of the Shrew."

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University of Tennessee will produce "All the Living" this fall.

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The Mars Hill College Dramateers presented "The Romantic Age," by A. A. Milne, and A Christmas Pageant based upon *Choral Speaking*.

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The "Vagabonds" at Florida Southern, will present the following plays this year: "Our Town," "Seven Sisters," "Stage Door," "H.M.S. Pinafore," and "As You Like It."

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The *Tenth Annual West Virginia High School Drama Festival* sponsored by *The National Thespian Society* will be held at West Virginia University on April 5, 6. Ernest Bavely is founder and State Festival Chairman. James Lowther of the Speech Department at West Virginia University is Festival Director this year.

Thirteen Local Festivals will be held in the State on or before March 23. A presentation from each local festival will be chosen to go to the State Festival.

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Two hundred years of history was the background of a celebration recently held at Fayetteville, North Carolina, in which the Carolina Playmakers collaborated in a premiere production of Paul Green's "The Highland Call," and in such lush surroundings, described thus: "The Great Smoky Mountains on the west, the million flying shuttles of the Piedmont, the wide fields of cotton and tobacco, the lonely shoals of Ocracoke and Hatteras."

Forensics

The *Third Annual Intramural Debate Tournament* opened on the University of Alabama Campus October 16, with forty-one teams. This tournament is sponsored annually by the debate squad and Tau Kappa Alpha under the direction of William Ray. The final debate is scheduled for November 6.

Personals

Leland Schubert, Yale, M.F.A., Cornell, Ph.D., is a new member of the speech staff at Madison College, Harrisburg, Virginia.

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Margaret Flory, Ohio University, and Jack Warfield, Wisconsin University, are new members of the speech staff at Alabama College.

Josephine Simonson, former assistant to Mrs. W. W. Davison, Atlanta, has accepted the position as Director of the Speech Department in the Public School system of Racine, Wisconsin.

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Mrs. W. W. Davison, Atlanta, has added the department of speech and lip-reading for the deaf and hard-of-hearing to her school. Gladys Drause, Birnamwood, Wisconsin, is in charge of this department. Mrs. Davison has also added her daughter, Sarah Davison, to her teaching staff. Both Misses Davison and Drause are from Central Institute for the Deaf, Washington University, St. Louis, Missouri.

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Charlotte Dana, former teacher in the Atlanta Junior League Speech Clinic, has resigned to pursue graduate study; and Gay Heim and Mary Rose Costello have been added to the clinic staff. Both are students in Speech from Washington University in St. Louis.

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A newly organized Speech Bureau is being introduced at the University of Alabama. The bureau will provide University speakers to all interested civic and social organizations. Bulletins will be sent to the various clubs in and around Tuscaloosa and Birmingham. The Speech Bureau is under the direction of William Ray.

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Glenn R. Capp, Baylor University, is conducting a weekly radio broadcast consisting of a panel discussion of current problems of the day.

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"Your Everyday Speech" is the title of a series of radio programs presented by the radio class at Florida Southern College. This program is one of four presented each week over WLAK. The others include drama, a Collegiate Forum, and music. All programs are under the direction of Alma Johnson.

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T. Earle Johnson was recently given a grant-in-aid for a research project by the University of Alabama Research Fund.

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Argus Tresidder, Madison College, taught first summer quarter at the University of Tennessee. Later in the summer he conducted a party of ten to Europe. Mr. Tresidder will soon have completed a textbook on Oral Interpretation.

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P. L. Soper has returned to the University of Tennessee after a year's leave of absence at Cornell University, where he has been doing graduate study.

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Norman Josef Wright, University of Alabama, A.B., 1939, is teaching Speech at the University of Hawaii.

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The following members of the Louisiana State University faculty taught or lectured off the campus during the summer of 1939: Clifford Anne King, University of Iowa; Claude E. Kantner, Ohio University, and Giles W. Gray lectured at Northwestern University.

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Harry S. Wise, Louisiana State, 1937, went last January to teach in the University of the Witwatersrand, Johannesburg, South Africa.

Who's Who Among Contributors

Compiled by

LIONEL CROCKER, *Denison University*

Harrison M. Karr (*A Statistical Message of Encouragement to Teachers of Speech*) received his A.B. from Albion College, his M.A. from the University of Michigan, and his Ph.D. from the University of Southern California. He has taught speech in Kansas Teachers College, Indiana University and Illinois University. He was Assistant to the President of DePauw University 1920-1922. Since 1929, he has been on the speech faculty of the University of California at Los Angeles. He is author of *Your Speaking Voice* and *The Speech Analyzer*, both published by Griffin-Patterson, Glendale, California. Also joint author with Dwight E. Watkins of *Stage Fright and What To Do About It* (Forthcoming) Expression Co. He has written previous articles in THE QUARTERLY JOURNAL OF SPEECH, California Journal of Secondary Education, and other periodicals. He belongs to Delta Sigma Rho, Phi Kappa Delta and Phi Kappa Phi, honor societies.

M. Llewellyn Raney (*The Minicam Turns Scholar*) has been Director of Libraries at the University of Chicago since 1927. He holds A.B. and LL.D. degrees from Centre College (Danville, Ky.) and that of Ph.D. from The Johns Hopkins University, where he served as Assistant Librarian (1903-08) and Librarian (1908–27). He is a frequent contributor to professional journals and often represents educational interests at Congressional Hearings, particularly those dealing with international copyright. He wrote the Library volume in The University of Chicago Survey series (1933). In recent years his interest has centered in the development of micro-photography for scholars' use. In this field he headed the first committee and edited the first book. He has contributed over forty articles on the subject and arranged programs or demonstrations for many national and international congresses here and abroad, including the Paris Exposition of 1937. The present paper was given at the N.A.T.S. convention of 1939.

Forrest H. Rose (*Training in Speech and Changes in Personality*) has his A.B. and his M.A. from Ohio Wesleyan University and his Ph.D. from the University of Wisconsin. He is now Chairman of the Department of Speech at the State Teachers College at Cape Girardeau, Mo. He is national president of Pi Kappa Delta.

Karl A. Windesheim (*Checking Up on Our Majors*) is an Assistant Professor of Speech at the University of Illinois, where he is in charge of the work in Speech Science. He taught public speaking and coached debate for two years in the Appleton, Wisconsin High School, and was for thirteen years a member of the Speech faculty of the University of Washington, Seattle, where he coached debate and taught various courses, including radio speech and voice science. He served for a time as program director of the university radio studio, and held the offices of Secretary and President of the Washington State Speech Associa-

tion. While on leave of absence studying for the doctorate he also taught at the University of Wisconsin. His academic background includes special technical courses at Harvard, M.I.T. and Columbia, and a summer at the School of Speech, Northwestern. He holds his B.A. from Lawrence College, M.A. from the University of Washington, and his Ph.D. from the University of Wisconsin. He has contributed articles to several magazines and one encyclopedia.

Philip Lawrence Harriman (*Greek Derivatives in the Technical Vocabulary of Speech Pathology*) has been the Professor of Psychology at Bucknell University since 1930. He holds the following degrees: A.B. and M.A., Colgate; Ed.M., Harvard; and Ph.D., New York University. In addition to contributing numerous articles to professional journals, he has served as publisher's editor for several textbooks and research reports. He is particularly interested in the technical vocabularies of psychology and allied sciences.

William P. Halstead (*Who Wins Debates? A Statistical Study of 1320 Debates*) is Assistant Professor of Speech at the University of Michigan, where he was for two years the Manager of the Michigan High School Forensic Association. He was graduated from Indiana University and holds his Ph.D. from the University of Michigan. He also attended Northwestern University, The University of Minnesota, and the American Academy of Dramatic Art. Before going to the University of Michigan he taught at the University of Arizona and the Sacramento Junior College. He is the author of "Stage Management for the Amateur Theatre."

Dallas C. Dickey (*The Oratorical Career of Seargent S. Prentiss*) graduated from Manchester College. He has his A.M. from the University of South Dakota, and a Ph.D. from Louisiana State University. He taught in the Department of Speech in the University of South Dakota from 1929 to 1935. Since 1935, he has been on the faculty of the Department of Speech at Louisiana State University and is now in charge of the rhetoric division of the Department of Speech. His Ph.D. dissertation was on "Seargent Smith Prentiss, Whig Orator of the Old South."

Raymond F. Howes (*The Talked and the Written*) is assistant to the Dean of the College of Engineering at Cornell University, where he is a candidate for the doctorate in English and rhetoric. He holds an A.B. degree from Cornell and an M.A. from the University of Pittsburgh. After his graduation in 1924, he was instructor in English and debate coach at the University of Pittsburgh for two years, and then for ten years was instructor and Assistant Professor of English at Washington University (St. Louis), where he had charge of instruction in public speaking and journalism and was director of debate and of student publications. He returned to Cornell in 1936 as assistant to the executive secretary of the Cornellian Council, and assumed his present position in 1937.

He is the editor and part author (with Hoyt E. Hudson, W. M. Parrish and others) of *Debating* (1931), editor and part author (with Hendrik Willem Van Loon, Kenneth Roberts and others) of *Our Cornell* (1939), and in January of this year published (with Richard W. Armour) *Coleridge the Talker,* through the Cornell University Press. Besides several articles and numerous book reviews for THE QUARTERLY JOURNAL OF SPEECH, he has contributed to *The Outlook,*

The American Mercury, The Saturday Review of Literature, The English Journal, Social Forces, and other journals.

He is a former associate editor of THE QUARTERLY JOURNAL OF SPEECH, vice president of Delta Sigma Rho, and vice president of the St. Louis Writers' Guild, a member of Sigma Delta Chi, Omicron Delta Kappa, The National Association of Teachers of Journalism, and The Modern Language Association, The American College Publicity Association, The American Alumni Council, and other honorary and professional societies.

The present article has a direct bearing on his book, *Coleridge the Talker,* which is reviewed in this issue by Everett L. Hunt.

Henry Alonzo Myers (*The Usefulness of Figurative Language*) is Assistant Professor of English in Cornell University. He teaches the general courses in dramatic literature in the College of Arts and Sciences and in the Graduate School. He received his Ph.D. from the Sage School of Philosophy, Cornell University, in 1933, and did further research at Harvard in 1934–35 as a research fellow of the American Council of Learned Societies. During the past year he served as chairman of the executive committee of the College Conference on English. He is the author of *A Short History of English Literature* and of a number of articles on philosophy and literary criticism.

Howard Gilkinson (*Individual Differences Among Students of Speech As Revealed by Psychological Tests*) is Assistant Professor of Speech and Director of Fundamentals of Speech at the University of Minnesota. He is the author of "Masculine Temperament and Secondary Sex Characteristics," *Genetic Psychology Monographs,* 1937, and co-author with Dr. F. H. Knower of "Psychological Studies of Individual Differences Among Students of Speech," a monograph published by the Department of Speech, University of Minnesota, 1939. He received his M.A. degree in Speech and Sociology at the University of Iowa, 1929, and his Ph.D. degree in Psychology and Speech at the University of Minnesota, 1935.

Pearl Marie Heffron (*Slang—Slag or Steel?*) is Assistant Professor of Speech and Women's Debate Coach at Marquette University, Milwaukee, Wisconsin. Professor Heffron is a graduate of Central State Teachers' College at Stevens Point, Wisconsin; received a Ph.B. from the University of Chicago; and M.A. from Marquette University. She was formerly head of the English Department of the Wisconsin Rapids High School. She has also taught summer sessions at St. Joseph's Academy, Stevens Point, Wisconsin, and at St. Clare's College and Alverne Teachers' College, in Milwaukee. She is a member at large of Delta Sigma Rho. Professor Heffron has done considerable lecturing in the Middle West and radio work over WHAD, WISN, and WTMJ.

Argus Tresidder (*Some Virginia Provincialisms*) is a Professor of English in charge of speech work at Madison College, Virginia. He has his Bachelor's, Master's, and Ph.D. degrees from Cornell University. Before going to Virginia he taught at the University of Kansas and the University of Tennessee. A new textbook in Oral Interpretation by him will be published by Scott, Foresman and Company on April 1.

Josephine Allensworth (*The Effectiveness of the One-Act Play*) received an M.A. degree in English at Columbia University in 1928, an M.A. degree in